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NOTE on JAMES CLARENCE MANGAN.

SPOKEN in ANGER. By Fanny Forrester.

TINSLEY BROTHERS, 8, Catherine-street, Strand.

SATURDAY, FEBRUARY 25, 1882.

CONTENTS.

	PAGE
ENGLISH SONNETS	243
WICKES ON HEBREW ACCENTS	245
MISS GORDON CUMMING'S CRUISE	245
JERROLD'S LIFE OF NAPOLEON III.	246
NOVELS OF THE WEEK	247
SCHOOL-BOOKS	248
ANTIQUARIAN PUBLICATIONS	249
LIBRARY TABLE—LIST OF NEW BOOKS	250
PROF. MASSON'S MONOGRAPH ON DE QUINCY; SIR ISAAC NEWTON'S ANCESTORS AND CIRCUMSTANCES; CHATTERTON; POSITION IN SHORTHAND	251-252
LITERARY GOSSIP	252
SCIENCE—MAJOR JAMES RENNELL, F.R.S.; SOCIETIES; MEETINGS; GOSSIP	254-256
FINE ARTS—THE GREAT ARTISTS; WESTMINSTER ABBEY; NOTES FROM ATHENS; SALES; GOSSIP	256-258
MUSIC—WEEK; GOSSIP	258-260
DRAMA—WEEK; THE 'ALCESTIS' AT BRADFIELD COLLEGE; GOSSIP	260-261

LITERATURE

Sonnets of Three Centuries: a Selection, including many Examples hitherto Unpublished.
Edited by T. Hall Caine. (Stock.)

WITHOUT entering with Mr. Caine into the vexed question as to who invented the sonnet, we at least may be permitted to say that he who did invent it has much to answer for. Clearly the sonnet is a deceptive form of poetic art. Not only does every man who can write verses think he can write sonnets, but every man who can read sonnets thinks he can make the best of all possible selections of them for other people to read. Hence when Mr. Proctor's comet returns to operate upon the literature of the solar system these terrene sonnets of ours and the critiques of sonnets will form a very important part of the subject-matter. To write a poem of only fourteen lines seems an easy task; to sit in judgment upon so brief and apparently unimportant a production seems easier still. Structurally a sonnet is a poem (decasyllabic properly) of fourteen lines, all of which in one type of sonnet, and eight of which in another type, rhyme according to a prescribed and recognized form. This definition seems simple enough, yet it passes the comprehension of most of those who have written upon the sonnet. The late Mr. Spedding, for instance, was, even in pure literature, a critic of no common acuteness. Still in his remarks upon Mr. Tennyson-Turner's beautiful "sonnet-stanzas," to borrow Mr. Ashcroft Noble's phrase, he gets angry with every one who shall presume to say that, although it is well to call a spade a spade, the utensil must be a spade before it is entitled to be called one. He falls foul of those who assert that it is the prescription of the lines as to number and arrangement which determines whether a poem is or is not a sonnet.

The lines of a sonnet may be arranged (on the authority of Shakspeare and Drayton) in three quatrains clenched by a couplet, or else in an octave of two rhymes and a sestet of either two or three rhymes, as in the so-called Petrarchan form. But in each case the peculiar intellectual pleasure to be derived from the sonnet as a metrical form lies in the number and arrangement of the lines being prescribed and distinctly

recognizable as being prescribed. Why the human mind should derive pleasure from this distinct recognition of structural law and whether it is a wise or a foolish human mind to feel a pleasure so derived are questions beyond us, and belong, indeed, to that high philosophical criticism which we in modest England reverence under the name of German. But a poem that does not fulfil the requirements mentioned above is not a sonnet, but something else.

"Why should a poem be written in fourteen lines?" ask critics like Landor. The reply is by another question, "Why should a *stornello* be written in two lines and a half?" No one will charge this simple form of peasant poetry with being too scholastic and literary. Or, again, why should the English Spenserian stanza be written in nine lines? The truth is, as we have already pointed out in these columns, a sonnet is a single stanza constructed (in its ideal or Petrarchan form) so as to carry a single wave of emotion in a single flow and return, just as the *stornello* of the Italian peasant is so constructed as to give a single allusion to a natural object and a single comparison or metaphor drawn therefrom. No one will say that the *stornello* is an arbitrary form. In true metrical art there is, indeed, nothing arbitrary.

That a fourteen-line poem which is not a sonnet may be quite as musical as a sonnet we do not for a moment deny. But then it must not pretend to be a sonnet, as do the so-called sonnets of S. T. Coleridge, Tennyson-Turner, "Proteus," Sydney Dobell, and, above all, the lovely sonnet-stanzas of Mrs. Fanny Kemble. The poem must not lead the ear to expect the pleasure of a prescribed arrangement when what it has really to offer is the pleasure of freedom from prescribed arrangement. We can best show this by an example. Coleridge's 'Work without Hope' is a fourteen-line poem descriptive of a February morning which does not pretend to be a sonnet, but there is no sonnet in Mr. Caine's book that is so musical:—

All Nature seems at work. Slugs leave their lair—
The bees are stirring—birds are on the wing—
And Winter, slumbering in the open air,
Wears on his smiling face a dream of Spring!
And I, the while, the sole unbusy thing,
Nor honey make, nor pair, nor build, nor sing.
Yet well I ken the banks where amaranths blow,
Have traced the fount whence streams of nectar flow.
Bloom, O ye amaranths! bloom for whom ye may,
For me ye bloom not! Glide, rich streams, away!
With lips unbrighten'd, wreathless brow, I stroll:
And would you learn the spells that drowse my soul?
Work without hope draws nectar in a sieve,
And hope without an object cannot live.

Now, what we wish to establish is that between the pleasure derived from this poem and the pleasure derived from a sonnet the difference is one of kind. In the case of the sonnet, as in the case of the *stornello*, the pleasure comes from the recognition by the ear of a prescribed form; in the case of the poem just quoted the pleasure comes from an exactly opposite source, a sense of absolute freedom from prescribed form. And the glory of the regular Petrarchan sonnet as a prescribed form is best seen when we ask ourselves whether, beautiful as is the music of Coleridge's 'Work without Hope' taken as a single and original metrical arrangement, we should get out of a series of poems modelled line for line upon

it that pleasure of iteration which we get out of a series of Petrarchan sonnets. Now to try to mix these two pleasures—the pleasure derived from a sense of prescribed form and the pleasure derived from a sense of freedom from prescribed form—is absurd. Yet this is exactly what Mr. Tennyson-Turner tried to do and what the writer who calls himself "Proteus" tries to do, to the great delectation of his admiring critic Lord Lytton, whose recent remarks upon this poet's charming "sonnet-stanzas" and upon poetic art in general can only be read with wonder. Of course it is open to "Proteus" and other innovators to invent, if they can, a form of sonnet to supersede the Petrarchan, and invest, if they can, the new structure with the authority of a recognized law. But as Keats tried to do this and failed "Proteus's" success is, to say the least, problematical. To confine a poem to fourteen lines is, as an exercise of ingenuity, ridiculous; to write in rhyme at all, as an exercise of ingenuity, is ridiculous; but to write a poem in fourteen lines that are so arranged that they shall, better than any other number and arrangement of lines, produce a certain melodic effect upon the ear, and an effect that can bear iteration and reiteration in other poems similarly constructed, is a legitimate exercise of the artistic instinct. Some of the most beautiful sonnets in this book (Sir Noel Paton's, for instance) and some of the grandest (as Shelley's 'Ozymandias') suffer from mixing expected with unexpected metrical movements. For the carrying of a single wave of emotion in a single flow and return, nothing has ever been invented comparable to the Petrarchan sonnet, with an octave of two rhymes of a prescribed arrangement and a sestet which is in some sense free. And the reason is obvious: the Petrarchan form of the octave is the only form which can maintain the perfect solidarity of the outflowing wave. Any octave (like the octaves of Coleridge and Bowles), the second quatrain of which is not united to the first by a couplet, is bad, inasmuch as it does not maintain this solidarity of the outflowing wave; and the only question connected with the octave which is at all open to discussion is the question which Mr. Caine discusses of the sixth and seventh lines. Is it finally and irrevocably essential for the maintenance of this solidarity that the sixth and seventh lines should under all circumstances rhyme with the second and third lines? Dr. Hueffer, who has brought the science of music to bear upon this question, has declared (both in his preface to the Tauchnitz edition of Mr. Rossetti's poems, and in an able article upon the sonnet and other imported forms published in 1880) that not even the authority of such great names as Wordsworth, Keats, and Rossetti can give authority to that English heresy an irregular octave. For ourselves, however, we confess to being undecided upon this point. To the ear of the metrical critic the solidarity of the metrical wave may be broken by the introduction of a new rhyme sound into the octave; but then a special study of the sonnet may very likely sophisticate the ear; and assuredly such a licence as that mentioned above would aid enormously the free expression of the sonnet thought. And it must

be borne in mind that the sonnet does not belong to the poetry of ingenuity, as is commonly assumed, and that its laws, which to the uninitiated may seem pedantic, are in harmony with the great and universal laws governing all metrical effects. To what degree the subject-matter of a sonnet may sometimes suffer by a rigid adherence to structural law in the matter of the sixth and seventh lines may be seen in these three versions of the octave of Wordsworth's great sonnet to Toussaint:—

Toussaint, the most unhappy man of men!
Whether the all-cheering sun be free to shed
His beams around thee, or thou rest thy head
Pillowed in some dark dungeon's noisome den:—
O miserable Chieftain! where and when
Wilt thou find patience? yet die not; do thou
Wear rather in thy bonds a cheerful brow:
Though fallen thyself, never to rise again.

This was the version of 1815. In the edition of 1807 the octave was regular. The lines stood:—

Toussaint, the most unhappy man of men!
Whether the rural Milk-maid by her Cow
Sing in thy hearing, or thou liest now
Alone in some deep dungeon's earless den.

Later than either of the above dates the octave became regular again. The quatrain ran (1827):—

Toussaint, the most unhappy man of men!
Whether the whistling rustic tend his plough
Within thy hearing, or thy head be now
Pillowed in some deep dungeon's earless den.

Mr. Caine's volume contains the version of 1815, with the restoration of the 1807 epithet *earless* instead of the intermediate *noisome*: the editor has made more than one such transposition in his collection.

So much for the octave. On the other hand, there can be no doubt that, if many sonnets are spoiled by the irregularity of the rhyme arrangement in the octave, as many more suffer by a straining in the sestet after a regularity of rhyme arrangement which is demanded neither by prescriptive nor by absolute melodic law. While there are obvious laws of melody compelling regularity in the structure of the octave, there is none compelling regularity in the structure of the sestet. Here everything should be left to the demands of the subject-matter. Then we should get in the sonnet that variety in unity which every true artist seeks.

There is no more curious problem than that Coleridge, the greatest metricist of modern times, and potentially perhaps the greatest poet, should have attempted the sonnet and failed, while he yet could write the most musical fourteen-line poem in the language. The truth is that so original and so independent was Coleridge's ear, he from the first, and by instinct, judging by the early little poem called 'Time, Real and Imaginary,' set up that revolt against all stanzaic law for which he was afterwards to become so famous. All his finest and most magical effects in metre were achieved when his muse was free from the restraints of stanza, or when, as in 'Love,' the stanzas were so constructed that they ran easily into each other and gave the continuity of music for which his ear always sought. The 'Ode to France' is no exception, for it is a sequence of billows rather than a sequence of stanzas. In this, as in so many other matters, he was the opposite of Keats, who, with all his splendid poetic gifts,

was obliged to rely always and entirely upon stanzaic waves. But if the principles laid down by Mr. Spedding are true, Coleridge's 'Work without Hope' ought to be printed as a sonnet, and indeed Mr. Maine (an excellent critic of the sonnet, though a much less rigid one apparently than the present editor) would have no hesitation in so printing it, judging from his treatment of Shelley's 'Ode to the West Wind.'

The great feature of this book is its freshness. Mr. Caine does not content himself with covering the same ground as his predecessors. Some of the most pleasant sonnets in the collection—such as those, for instance, by Lord Beaconsfield, Mrs. Webster, Miss Blind, Mr. H. A. Bright, Dr. Hueffer, Mr. Aubrey De Vere, Mr. Sharp, Mr. Noble, "Proteus," Mr. W. Davies, and Mr. Dennis—cannot be found in previous anthologies, and they refreshingly replace the stereotyped sonnets that we expect to find in every sonnet book. Canon Dixon's sonnets also appear here for the first time in any anthology, as do Mr. Garnett's beautiful sonnet on 'Death' and Mr. E. Stock's sonnet 'The Clouds.' Yet there are a few sonnets which we should hardly have admitted. Two or three, indeed, of those selected have a claim to admission on other grounds than intrinsic merit. Poe's sonnet on 'Silence,' for instance, has fifteen lines, and is in every way irregular; yet it was, perhaps, well to include so remarkable a production of so remarkable a poet. Again, Blanco White's sonnet 'On hearing Myself called an Old Man at Fifty' is in no sense a striking production, but it is interesting to find in the volume a second sonnet by the author of the magnificent sonnet to Night.

Inevitably, too, there are sins of omission now and then. Mr. J. R. Lowell's sonnets, for instance, though very irregular, are so full of substance and of vigour that we should have liked to see another specimen of his work than that which has so recently appeared in Mr. Waddington's collection. It would have given us pleasure to see more than a solitary specimen of the brilliant and clean-cut and altogether admirable sonnets of Mr. A. Lang; and so fine a specimen of the sonnet of passion as Mr. W. B. Scott's 'Parted Love' should hardly have been relegated to the notes. But on the whole the exhaustive excellence of the selection is its chief characteristic, and an interesting feature of the volume consists of sonnets hitherto unpublished by living writers, including Mr. D. G. Rossetti, Mr. Swinburne, Miss Rossetti, Mrs. Pfeiffer, Mrs. Moulton, Mr. James Thomson, Mr. Symonds, Mr. W. M. Rossetti, Mr. Gosse, Mr. P. B. Marston, Mr. E. Dowden, Mr. Pollock, Mrs. Meynell, Miss Mary Robinson, and others. Among those contributed by the more prominent poets the fine sonnet upon Raleigh in the Tower, by Mr. D. G. Rossetti, deserves mention, and will perhaps divide the public interest with the two fiery and vigorous sonnets by Mr. Swinburne upon Carlyle's 'Reminiscences' and the three pathetic and beautiful sonnets contributed by Mr. P. B. Marston.

Mr. Caine divides all English sonnets into four groups: first, sonnets of Shakespearean structure, *i.e.*, sonnets consisting of three quatrains of alternate rhymes clenched by a

couplet; second, sonnets of Miltonic structure, *i.e.*, all sonnets in which the rhyme arrangement is structurally that adopted by Milton (whatever the number of rhymes employed) and in which the thought has one facet only and is rendered continuously, whether without break between octave and sestet, as in Milton, or with an accidental metrical pause of comma, colon, or period; third, sonnets of contemporary structure, *i.e.*, all sonnets (whether old or new) in which the metrical and intellectual "wave of flow and ebb" (as formulated in a sonnet on the sonnet, which originally appeared in these columns, by Mr. Theodore Watts) is strictly observed, and in which the rhyme arrangement is structurally the same as that adopted by Petrarch; fourth, sonnets of miscellaneous structure, *i.e.*, sonnets which do not fall naturally into any one of the three greater groups. Mr. Caine seems to think that the energy of the English mind is accompanied by an innate instinct to break through restrictions of form, and that Milton, taking up the Petrarchan sonnet of octave and sestet, was driven by this energy of the English temper to "make octave flow into sestet without break of music or thought."

To English poets is certainly due the credit of widening the scope of the sonnet as a poetic medium. Fine as are the best French sonnets, there still clings to them something of that dilettantism out of which this form originally sprang. But we do not agree with Mr. Caine in his use of the word "indigenous." It is not in structure so much as in mental substance that the English sonnet can in any true sense be called indigenous. No sooner had the sonnet been taken up by English poets than the English instinct for breadth of treatment began to manifest itself. That this instinct should struggle severely with form, should often cripple form and often be crippled by it, might have been expected; and assuredly the sonnets of a writer like Donne read harshly enough, while even those of Milton, whose breadth is their most striking quality, are, with all their noble simplicity of diction, often a weariness to the ear, which seeks in vain for rest at the end of the octave. Drayton and Shakspeare rescued from dilettantism the love sonnet, while Milton and Wordsworth made the sonnet the natural and almost inevitable medium for the rendering of isolated noble ideas. At the present moment the breadth of the English sonnet—as exemplified in Mr. Rossetti's 'Last Three at Trafalgar,' 'The Trees of the Garden,' &c., in Mr. Tennyson's 'Montenegro,' in some of Mr. Swinburne's sonnets, and in Mr. W. B. Scott's 'Universe Void'—is one of the most striking features of contemporary poetry. This breadth of treatment might well puzzle continental critics of English poetry, for in France thinness seems almost a requisite of this form.

Mr. Caine does not touch upon French sonnets nor French critiques upon sonnets. Yet it might have been well to compare the revival of the sonnet in France with its revival in our own country. Sonnet-writing promises to become as fashionable among poets in England as it was in France in the time of Henry II., but whether it will ever become a popular form is, of course, another question. That the uncultivated ear dislikes

the sonnet form is manifest, and this is owing not so much to any intrinsic qualities of the form itself as to the lack of technical mastery with which it is commonly handled by sonnet-writers, who have not the skill to so adjust the natural rhythm of the sonnet structure in relation to the natural rhythm of the emotion to be expressed that they meet and emphasize each other. One of the chief means of effecting this is to take care that the sonnet's *volta* (to use Dante's terminology as quoted by Dr. Hueffer) falls after the eighth line and is preceded, if possible, by two *pedes* of four lines each. Yet this must not be constantly done. Another means of securing that limpidity of movement which alone has any pleasure for the popular ear is not to break up the lines (after the fashion of Dobell and others), and thus destroy the effect of the rhyme pause. But what the popular taste demands more, perhaps, than any other quality in poetry is fervour, and fervour is a quality rarely to be found in the sonnet, although both Milton and Wordsworth have shown how admirably adapted is this form to express fervour. Fervour, however, cannot be called up at command, and in these days it is not, perhaps, so common an emotion as it was in days gone by, yet Mr. W. M. Rossetti's "How long, O Lord?" which attracted attention years ago in the *Germ*, is as conspicuous an example of the fervid sonnet as could well be found:—

How long, O Lord?—The voice is sounding still:
Not only heard beneath the altar stone,
Not heard of John Evangelist alone
In Patmos. It doth cry aloud and will
Between the earth's end and earth's end, until
The day of the great reckoning—bone for bone,
And blood for righteous blood, and groan for
groan:
Then shall it cease on the air with a sudden thrill;
Not slowly growing fainter if the rod
Strikes here or there amid the evil throng,
Or one oppressor's hand is stayed and numbs,
Not till the vengeance that is coming comes;
For shall all hear the voice excepting God,
Or God not listen, hearing?—Lord, how long?

It is the quality of fervour that renders Mr. Swinburne's best sonnets noticeable.

On comparing contemporary sonnets with the sonnets of Coleridge's time the advance made in metrical science is very noticeable. Of that ingenious form of the sonnet which consists of but two rhymes running through octave and sestet there are but two examples in this volume—Mr. W. B. Scott's 'Garland for Advancing Years' and Mr. Gosse's 'Pipe-Player.' We put Mr. Scott's first:—

Wear thou this fresh green garland this one day,
This white-flowered garland wear for Love's
delight,
While still the sun shines, ere the west so bright
Fades down into the shadows cold and grey;
Wear thou this myrtle-garland while ye may,
Love's wings are wings that hate the dews of
night,
Nor will he rest for ever in our sight,
Companions our gradual western way.
Wear this plain dark-green garland still to-day,
To please Love's eyes, else not for all the might
Of all the gods, nor any law of right,
Will he content with age's disarray
Let pass him by the youthful and the gay:
And yet 'twere hard to live in Love's despite.

Mr. Gosse's graceful lines run as follows:—

Cool, and palm-shaded from the torrid heat,
The young brown tenor puts his singing by,
And sets the twin pipe to his lip to try
Some air of bulrush-glooms where lovers meet;

O swart musician, time and fame are fleet,
Brief all delight, and youth's feet fain to fly!
Pipe on in peace! To-morrow must we die!
What matter, if our life to day be sweet!
Soon, soon, the silver paper-reeds that sigh
Along the Sacred River will repeat
The echo of the dark-stoled bearers' feet,
Who carry you, with wailing, where must lie
Your swathed and withered body, by and by,
In perfumed darkness with the grains of wheat.

The beautiful volume before us is beyond doubt the most satisfactory collection of sonnets that has yet appeared. Not the least interesting feature of it is the editor's explanatory and critical notes at the end. These contain more learning upon the subject of the English sonnet than has perhaps ever been gathered together before—learning made bright with intelligent and careful criticism. The long note about Hartley Coleridge, full as it is of original *ana* about that most eccentric genius, should be reprinted in a separate form. It is deeply interesting. The metrical notices and the remarks upon metrical forms in early Italian poets are also of value.

תעמי אמת: *a Treatise on the Accentuation of the Three so-called Poetical Books of the Old Testament, Psalms, Proverbs, and Job.* By William Wickes, D.D. (Oxford, Clarendon Press.)

DR. WICKES'S treatise is an important contribution to Hebrew grammar. The invention of the vowel points, which were designed no doubt to facilitate the reading of Scripture in schools, was probably soon followed by that of the accents, or both were introduced simultaneously; for, as the author rightly says, "from time immemorial the reading of the sacred books in the synagogue has been a kind of cantillation or musical declamation." No doubt the Syriac and Greek Churches, which by the sixth century had both nearly perfected their system of musical notation and punctuation, stirred up the Jews in Palestine and the further East to make a similar attempt. By the seventh century probably the musical accents, though not in the present state of perfection, were well known in the Jewish schools. There are two sets of these signs, which no doubt represent two different modes of recitation, the one employed for the twenty-one so-called prose books, the other for the three poetical books—the Psalms, Proverbs, and Job. In these the European Jews have entirely lost the musical value of the accents, but it seems from reports of Jewish travellers that the Jews in Yemen have still a particular melody for them. "The accents," as Dr. Wickes observes, "besides their musical value, have also a value of another kind. They help us in the most effective way possible to the understanding of the text, for they supply the meaning which tradition among the Jews assigned to it."

Though the rules for the prose accents are satisfactorily explained in many Hebrew grammars, both by Jews and Christians, such is not the case with the accents in the poetical books. In fact, even the earliest Jewish grammarians made only feeble attempts to settle the rules of their use. Dr. Wickes's treatise, although a monograph of 120 pages only, implies a labour of at least a score of years. First it was neces-

sary for him to establish a correct text, which was only possible by collation of the best accessible manuscripts written in various lands where the Jews have sojourned, in the East, Spain, France, Germany, and finally Yemen (the MSS. of that country having only been made available in the last few years). Dr. Wickes has spared no pains and no expense in order to accomplish his proposed object—namely, to place before the students of the three poetical books fixed rules for the position of the accents. There still remain, of course, many doubtful points, but the correct method for further investigation is laid down by the indefatigable author. We are not able to give in these columns instances of his new rules, but we can say that he has overlooked nothing.

Besides the grammatical value of Dr. Wickes's treatise, it is also of importance for the history of Jewish grammar. The author is able in the first instance to give complete lists of the different denominations of the accents used in the various Jewish schools, and also those found in the marginal glosses called the 'Massorah,' with explanations from the Syriac and the Arabic. This subject is dealt with in the second chapter of his treatise. Secondly, in the appendix he proves that the only treatise on the accents of the poetical books, which is known in a Hebrew translation with the title of 'Horayyath haq-Qoré' ('Indication to the Reader'), and attributed to the famous Judah ben Balam (of Seville, lived about 1100 A.D.), cannot be by that author, but is the work of an anonymous grammarian who lived in the East about the same date. From an epitome of this treatise in Arabic extant in a MS. at St. Petersburg, which Dr. Wickes now edits for the first time, he is able to give the original title of the book, which is 'Hedâyath al-Qâr' ('Direction to the Reader'). At the last moment, however, he was lucky enough to discover a part of the original work in a MS. brought from Yemen by Mr. Shapira, and now in the British Museum. This, as he informs us, will appear in *extenso* in Dr. Ginsburg's noble edition of the 'Massorah.'

Dr. Wickes's book will take its place beside the best Hebrew grammars, and no advanced student of the poetical books will find himself able to dispense with its guidance. It comes just in time to be of service to the Revisers. We must thank the Delegates of the Clarendon Press for having undertaken to publish this valuable monograph, which is most accurately printed in spite of the difficulties which the nature of the contents must necessarily have imposed on the compositors.

A Lady's Cruise in a French Man-of-War. By C. F. Gordon Cumming. 2 vols. With Map and Illustrations. (Blackwood & Sons.)

MISS GORDON CUMMING continues to prove herself a worthy representative of her famous name. Her love of adventure is inexhaustible. After spending two years "at home in Fiji" she made her way back again to England in a circuitous and singularly unconventional manner, which has enabled her to produce another delightful book, written with the same pleasant feminine chattiness. The very idea of such a voyage is in itself original. Miss Cumming was in

Fiji, apparently contemplating her approaching departure, when to her entered a French man-of-war, the *Seignelay*, carrying a bishop *in partibus* on a tour round his diocese. The officers in a body invited Miss Cumming to accompany them, and the lady, nothing daunted, accepted the invitation, and took up her abode forthwith in the pretty little cabin prepared for her as though the proceeding had in it nothing unusual. She is careful to inform us in passing that she is *presque grand'mère*, as somebody curiously phrased it, and she had the good bishop to keep her in countenance. But even after making all allowances for the manners and customs of the South Seas, her position would doubtless have been trying to most ladies. Not so, however, with Miss Gordon Cumming. She is too old a traveller, and too sensible into the bargain, to let such small matters stand in her way. Indeed, after the first page she hardly alludes at all to the oddity of her situation, but writes throughout as though it were perfectly natural for her to be travelling about under escort of a Roman Catholic bishop on a French Government vessel. We can only be thankful to the officers of the *Seignelay* for their eccentric hospitality, since it has resulted in providing us with another charming account of several among the too idyllic Pacific archipelagoes.

The first point at which the ship touched was Tonga, in the Friendly Islands. After Fiji the scenery here was disappointing; but the observations on the natives and their antiquities contain much that is interesting. Miss Cumming landed at a little convent inhabited by four devoted sisters, who have exiled themselves as missionary nuns. The Wesleyan missions are doing whatever they can to crush out all picturesqueness from native life, and to introduce black coats and Parisian bonnets as an integral part of the Christian religion. The tombs of the old Tongan kings form the chief archaeological curiosity of the islands. They are of Cyclopean dimensions, and composed of gigantic volcanic blocks, said to have been brought hither in open canoes from the Wallis group. Miss Cumming persists in applying the stereotyped epithet "mysterious" to these and other megalithic structures, though her own account shows that there is now really no mystery at all about them, any more than there is about the tombstones in Kensal Green cemetery. The old-fashioned talk originally applied to Stonehenge and other prehistoric monuments in Britain continues to be used long after the whole secret has been read, and is now extended to cases where there never has been a secret of any sort. The island also contains a great solitary dolmen, which differs from most other trilithons in the fact that the transverse capstone is mortised into the two uprights. No tradition now survives as to its origin; but till quite recent times an enormous *kava* bowl stood upon the horizontal stone, and feasts were held at the spot, so that it doubtless marks the burial-place of a king or chief. Miss Cumming rightly remarks that similar festivals take place in many parts of Britain and Brittany at "the stones" to the present day. Indeed, it is a great advantage that our traveller should be a Scotchwoman, for she carefully notes all such points as whether processions take

"the way of the sun" or otherwise, which would probably escape the notice of the too modernized and unobservant Southron. On the principle of setting a thief to catch a thief, it is good policy to set a Highlander to collect evidence of local superstitions.

Unfortunately the *Seignelay* had visited Easter Island before Miss Cumming joined the ship, so we have not the benefit of her pen and pencil in portraying the remarkable colossal sculptures and curious undeciphered inscriptions found on that solitary islet. Her next point after Tonga was Samoa, which she found in its normal state of anarchy and civil war; and she tells once more the now familiar story of Col. Steinberger, Bully Hayes, and all the other queer filibustering adventurers who have added to the distractions of the still-vexed group. In spite of war, however, the Samoans made the *Seignelay* welcome, and society in their islands seems still to retain much of the old Polynesian charm. Their Christianity, though even now backward, is a little in advance of our own, for they abstain from fighting on one day of the week at least, and they are otherwise a well-behaved and affectionate people. Miss Cumming, indeed, evidently considers that they have claims to a high philosophical character, for they used to be Darwinians in heathen days, "but they have now discarded that ignoble ancestry in favour of the Divine theory." Apparently in this respect they are far ahead of Europe, which seems to get more and more evolutionary every day.

From Samoa the *Seignelay* went on to Tahiti, and it is with the Society Islands that the larger part of Miss Cumming's volumes deals. The illustrations are chiefly taken from scenes in that marvellous archipelago, and they certainly represent a type of mountain peak and valley which is probably to be found in no other part of the world. Jagged pinnacles like icebergs, too startling even for a dream of *Doré's*, rise sheer into the sky with a broken and precipitous outline far surpassing that of the most fantastic Alpine *aiguilles*. Some of the views, indeed, would be scarcely credible from any less practised hand than Miss Cumming's. They look like the wild fancies of a theatrical scene-painter, deprived of their native flimsiness and vulgarity, beautified by all the vivid realism of nature, and transferred from canvas into solid rock. No wonder everybody finds Tahiti so seductive. Miss Cumming had the rare chance, too, of accompanying a royal progress round the islands, with its inevitable concomitant of processions and feasts so that she saw the little kingdom to the best possible advantage. Her descriptions of life in that simple paradise of naval officers and word-painters strikingly recall those of the Earl and the Doctor. Charming *Moë* is still as charming as ever, and Tahitian picnics have not lost their old delights. Indeed, while one reads these glowing accounts it is impossible to understand why we do not all migrate in a body to the South Seas. But unhappily civilization is spreading there as elsewhere with fatal rapidity, and there will soon be nothing left of Tahiti except a geographical entity unworthily bearing that euphonious name. This is how Miss Cumming describes an episode of life in the Society Islands:—

"This morning, just as I was putting the finishing-touches to my packing—I must confess very much *contre-cœur*, and quite in the vein of *Eve's* lamentation, 'Must I leave thee, Paradise?'—up drove pretty Queen Marau and her handsome sister *Moëtia*, who carried the position by assault—vowed it was not too late to change a foolish plan; so, leaving *Moëtia* with her cousin *Moë*, Marau made me jump into her pony-phæton and drove me straight off to Fautawa, where her sister *Titaua*, Mrs. Brander, was giving a great entertainment to all her *employés*, previous to her son's departure for Honolulu. Then and there she made me recant all my previous protestations and refusals of her most hospitable invitations, and in two seconds all was settled. I am to be her guest till the *Maramma* returns and is again sent to Honolulu."

It is really too much for the equanimity of the ethnologist to find the granddaughter of the king of the Cannibal Islands actually driving a pony-phæton.

On scientific matters Miss Cumming cannot always be implicitly followed. Her geological notions are evidently in that rudimentary stage which regards all time as divided into two epochs, antediluvian and modern; the first-named period being apparently the cosmical analogue of that familiar historical age, the olden time. Nor is her natural history perfectly trustworthy; while such queer forms as "*Abercarder*" for *avocado* pear make one wonder where she learned her tropical nomenclature. On points of anthropological interest she is generally right, and her suggestion that the Tahitians may have arrived in their present islands *via* Hawaii rather than *via* Samoa, though mixed up with much very questionable ethnography, deserves some attention. The facts connecting the royal touch as a cure for king's evil with the practice of *tabu* are, we believe, novel, and certainly cast much light upon that curious and long-lived superstition. There are also some interesting details about totemism; but Miss Cumming has taken a whole string of illustrative analogies on this question, without acknowledgment, from a recent article in the *Cornhill*. Looking at the book as a whole, it cannot fail to increase the author's reputation, both as a writer of amusing gossipy letters and as a collector of valuable sociological information.

The Life of Napoleon III. By Blanchard Jerrold. Vol. IV. (Longmans & Co.)

THE public ought to be grateful to Mr. Blanchard Jerrold for restricting his work to four volumes. Sir Theodore Martin's '*Life of the Prince Consort*' extended to five, and Mr. Jerrold is evidently of opinion that with personal virtues, worthy of minute description and reiterated panegyric, Napoleon III. was as much more liberally endowed than Prince Albert as he was with opportunities for directly influencing and controlling the affairs of Europe during more than a quarter of a century. This being so, Mr. Jerrold has shown tenderness to his readers in not making his work larger than it is, and especially in compressing into less than six hundred pages all he had to say about the eventful period of eighteen years which began with the Crimean War and ended with the discrowned Emperor's death at Chislehurst.

For this later period, however, Mr. Jer-

old appears to have had a more limited command of materials, drawn from "State records, unpublished family correspondence, and personal testimony," than his title-page leads one to expect. The bulk of his information about Napoleon's share in the Crimean War, the Cobden treaty, and other Anglo-French concerns, and even about the struggle for Italian independence and other European complications, is obtained from the 'Life of the Prince Consort,' Mr. Senior's 'Conversations,' Mr. Ashley's 'Life of Lord Palmerston,' and other printed books, English or foreign. If there are any important State records or family correspondence treasured at Chislehurst, their contents have yet to be given to the world; and it is unfortunate for Mr. Jerrold as well as for his hero's reputation that he was not able to make use of them. The furious attack on Mr. Kinglake with which the volume before us opens, for instance, might have been better supported if Mr. Jerrold could have adduced any fresh evidence on his side. Mr. Kinglake may not be a safe historian or a trustworthy critic; but it is by no means an adequate defence of Napoleon's share in the Crimean War to say that Mr. Kinglake has been "convicted of gross partiality and of reckless assertions in his endeavour to fasten crime after crime upon the object of his malignant and unreasoning hate." Mr. Jerrold would have shown more prudence in leaving Mr. Kinglake alone unless he was able to refute him. It is hardly enough to refer vaguely to "the pages of other historians and the political biographies and correspondences bearing upon the subject," or even to quote Prince Albert's courtly phrases in correspondence with his "brother" at Versailles, or such stray remarks by Palmerston, Thiers, and others as Mr. Jerrold's reading has supplied him with. One of his chief authorities in what must pass for his defence of Napoleon against Mr. Kinglake is Thiers; but when he finds Thiers opposing Napoleon he is as bitter against "the sharp-tongued little bourgeois" as he is against "the advocate turned historian" himself.

We need not attempt to criticize Mr. Jerrold's book, however. It is a book written not for critics, but for those who can enjoy some two thousand pages of indiscriminate eulogy of his and their hero; and, as Napoleon has been especially blamed for his actions during the last dozen years of his emperors, the praise is more plentiful and vehement in this fourth volume than it was in the others. Over some episodes in the Emperor's life Mr. Jerrold passes rapidly. Thus the numerous little wars in which he engaged between 1856 and 1862 are summed up in a page of dates and a single explanatory sentence. "It was in pursuit of dreams for the progress and perfection of civilization, for the enfranchisement of nationalities, for the dispersion of barbarism and the establishment of settled forms of civilized government in the East and West, and for the glorious part which France should take in these high enterprises," we are told, with more rhetoric than logic, "that he sent his eagles far and wide." But other matters are handled in more detail. Eleven pages—which would probably have been multiplied three or four times had Mr. Morley's 'Life of Cobden'

been published a few months sooner—are devoted to the Cobden treaty, and "The Home in the Tuileries" has a whole chapter to itself; while others also contain minute, if not exhaustive, descriptions of the domestic and social arrangements of the Imperial Court. We are told how the Emperor, the Empress, and the Prince Imperial distributed their hours from early rising till the time when both healthful pastimes and laborious attention to State affairs had to be abandoned in obedience to nature's demand for sleep, and how in all their occupations was displayed the perfection of simplicity and purity. Mr. Jerrold speaks with especial authority about

"the Empress's small dances and receptions, the *entrée* to which was hedged about with strict formalities, and at which the most rigid decorum was maintained."

"All that was written about them," he assures us,

"by the political enemies of the Empire, who spared neither the honour of women nor the good character of public men, may be confidently set down as the malignant invention of professional lampooners."

It is true, of course, that "there were court scandals, and many"; but

"the gallantries in which illustrious names were mixed up only too frequently were kept away, and far away, from the domestic circle of the Tuileries, St. Cloud, Fontainebleau, Compiègne, and Biarritz."

This volume ends with a justification of Napoleon's share in the Franco-German War, which is of about equal historical value with the chapters on the Crimean War with which it opens. Mr. Jerrold's effort is to prove that the Emperor was in no way responsible for the quarrel with Prussia, into which his friends as well as his enemies cruelly forced him; but the blame which Mr. Jerrold heaps upon others on this account is withheld from the Empress. "The war party," he says,

"had the sympathies of the Empress, whose impulsive nature resented vehemently the tricks and the open insults to which M. de Bismarck, their ungenerous and unchivalrous guest, had subjected her adopted country.....She approved the war, because she believed that the honour of France demanded it; but none who have had the honour of approaching her Majesty or of studying the elevation and strength of her character have for a moment believed that her share in the responsibilities which weigh upon those who governed France in July, 1870, may be traced to other than patriotic motives."

Unfortunately Mr. Jerrold's studies in Napoleonic history appear to have confused him as to the meaning of such words as "patriotism."

The last chapter in this volume, and the only one which many readers would have liked to be longer than it is, treats in a few paragraphs of Napoleon's life at Chislehurst. About this, however, Mr. Jerrold has so little information to give that, as he himself declares, its "most notable" item is a report of a conversation between Mr. Thornton Hunt and the Emperor on the subject of international arbitration, which is given in twelve lines.

NOVELS OF THE WEEK.

Gehenna. By the Hon. Lewis Wingfield. 3 vols. (Hurst & Blackett.)

Thistledown Lodge. By M. A. Paull. 3 vols. (Same publishers.)

Pity 'tis, 'tis True. By Zitto. (Remington & Co.)

Spinoza. By B. Auerbach. Translated by E. Nicholson. (Leipzig, Tauchnitz; London, Sampson Low & Co.)

The Black House on the Prairie. By F. Spielhagen. Translated by Ida Veramy. (City of London Publishing Company.)

IN his new book, 'Gehenna,' which bears the second title of 'Havens of Unrest,' Mr. Wingfield has taken up the ghastly subject of lunacy and the lunacy laws. He is a writer who does not spare pains in making researches for the matter of his novels. This time he has left history and gone to Acts of Parliament and newspaper reports. No doubt it is a praiseworthy thing to strive to call attention to what one considers a flagrant scandal, and it is equally certain that fiction has been used to throw light upon abuses. It has often enough been said that Dickens by writing 'Oliver Twist' did more than anybody else towards reforming the old poor law, but this is a dangerous example to follow. To say that Mr. Wingfield has failed is not so much to slight his ability as to assert the old truth that the first duty of the novelist is to please. It must be confessed that Mr. Wingfield's tale of horrors is wearisome. His scenes in mad-houses are not terrible enough. The bare facts are as bad as could be, but the presentment of them fails to arrest one's attention. The novelist who deals with escaped convicts, ticket-of-leave men, adventurers, and wicked mad-doctors requires far more skill than one who is satisfied with such people as he has been in the habit of seeing and observing all his life. But the mistake is often made of supposing that with a plentiful array of horrors and blood-curdling incidents nature may be left to take care of itself. This seems in reality to have been Mr. Wingfield's mistake. His descriptions of society taking up a rich adventures are almost the only readable parts of his book. He lashes society with an unsparing hand, but, however unpleasant he may be in his severity, the reader must acknowledge that the victims are not unreal. While studying the lunacy laws Mr. Wingfield seems to have forgotten his Latin; or perhaps it is from want of care that he has left such blunders as *cane canem* and *non sequitur*.

Miss Paull is more at home in describing English, or rather Cornish, life than Scotch, and it is unfortunate she should have endeavoured to give a Caledonian turn to her story. Its title sufficiently indicates her ignorance of what is possible or probable in Scotch nomenclature. A "laird" called Donald Cairns of Thistledown Lodge is a curiously Cockney conception. The attempt, which is made with some care, to give a Scotch turn to the speech of several of the characters is also a failure. Evidently the author regards Scotch as idiomatically the same as English, with words like "wee" and "bonnie" thrown in *ad libitum*. It is a common idea, but when acted upon produces a result about as good as a schoolboy's

dog Latin. The plot of the story is sufficiently foolish, and there is a counterplot which but little affects the main thread of the story. On the whole, the merits of this tale are infinitesimal, though of course there are passages in which "a thought dawns, and comes above the horizon like a bright particular star."

'Pity 'tis, 'tis True' is a story of Monaco. The author begins in a more or less lively and trenchant manner to describe the place and also the people who frequent the tables at Monte Carlo. But the real object of the book is not to condemn gambling, but to illustrate what the author firmly holds to be the fact, that "the Anglican communities of Ritualistic women are the scourge of the nineteenth century." In the mere statement of this opinion it is obvious that there is some exaggeration, for Ritualism was not invented until the century was well advanced. Nor is the author happy in the way adopted of trying to prove the truth of the view so vehemently put forward. The backbiting distributor of tracts is a familiar figure to the novel-reader, and it appears only natural to him that such a person should write anonymous letters and make mischief between husband and wife with the alleged object of saving the soul of one or other of them. Such characters appear no worse and no better for belonging to any sort of community, and "Zitto" has certainly failed in making it clear that either an Anglican community or Ritualism had anything to do with the mean wickedness of the female villains of the story and their terrible success. The book is not badly written, and shows that "Zitto" has gone about observing things and people to some purpose.

The wish expressed by Mr. Pollock in his able life of Spinoza, that an English version of Auerbach's biographical romance might be forthcoming, has been quickly realized. The book which tells, with a due admixture of fact and fiction, the story of Spinoza's early life was the first by which Auerbach established his fame. Unfortunately it suffers, like all his novels, from great want of artistic form and sense of proportion. The characters, too, excepting that of the hero, are shadowy. The portrait of Oldenburg in particular is a failure, furnishing no explanation of Spinoza's friendship for this man. The ablest part of the book, and that which makes it decidedly worth reading, is the picture it furnishes of Jewish manners and of the intellectual condition of Holland at that period. The character of Spinoza, too—the manner in which his doubts arose, his philosophy was formulated—is well sketched. We say sketched advisedly, for it is rather indicated than filled in; we recognize, however, the sincerity and self-dependence, the generous simplicity and heroic forbearance, that distinguished this great thinker. But the whole book strikes us as wanting in strength. Thus, for example, the excommunication scene is told with more power, though less detail, in Mr. G. H. Lewes's 'History of Philosophy.' The translation is fairly correct, but ungraceful in style, and does not allow the reader to forget that it is a translation he is perusing. As before in Tauchnitz editions, we must complain of the arbitrary punctuation, which is now absurdly redundant, now so sparse that whole

sentences become incomprehensible from the want of commas. Are Baron Tauchnitz's printers allowed to scatter about these useful signs at random? It would almost seem so.

'Deutsche Pioniere,' one of the most agreeable of Spielhagen's earlier stories, lies before us to-day in a fair and readable translation. The scene is laid in America about the middle of the last century, and describes the life led in those days by the German emigrants. The adventures of these pioneers on the outskirts of civilization, the hardships and difficulties with which they had to cope, are graphically told. In the course of the tale the wars of the French and English are introduced, as well as some account of the Indian settlements and the sufferings that befell the German settlers from these neighbours. The whole story is healthier in tone, more probable, and more objective than is usual with Spielhagen. There is nothing exaggerated, nothing morbid in these pages, and the characters are both agreeable and well drawn.

SCHOOL-BOOKS.

Hudibras. By Samuel Butler. Part I. Edited by Alfred Milnes, M.A. (Macmillan & Co.)—It may be doubted whether Mr. Milnes's bright introduction will be appreciated by those for whom it is intended. It is not likely that school-boys will easily acquire a relish for 'Hudibras'; indeed, it is hardly desirable that they should. Experience soon teaches one that there is a goodly leaven of humbug in the world, and there is no need to go out of one's way to enforce the doctrine at too early a stage. The bitter cynicism of the inimitable master of burlesque becomes at times distasteful even to those whose early aspirations have long since been dimmed by the hard realities of work-a-day life. Mr. Milnes evidently found a difficulty in preparing this school edition of the first part of 'Hudibras.' His sympathy with his author is stronger than he likes to own. The description of the proceedings of the Westminster Assembly of Divines is lively and animated. When he observes that "General Baptists, Particular Baptists, Latter Day Saints, Fifth Monarchy Men, were thus jostling one another outside the doors of the Assembly of Divines, whilst Puritans and Independents were quarrelling within," the humour of the description may be admitted, but it is a question whether this is quite the kind of pabulum to be presented to youthful readers. In the notes, more than in the introduction, the editor seems doubtful as to what he should say and what he should leave unsaid. On one page he tells anew the stories, known to every fourth-form boy, of Pygmalion and Chiron and Diogenes' tub; while on another he is criticizing the Platonic *idéa*. We are inclined to think that Mr. Milnes could produce a really scholarly edition of 'Hudibras'; but this little book is a mistake.

Shakespeare: Select Plays.—The Life of King Henry V. Edited by William Aldis Wright, LL.D. (Oxford, Clarendon Press.)—Dr. Aldis Wright's practised hand has been well employed in editing 'Henry V.' The notes are very full; not a single point, indeed, has been overlooked. We are glad to see that the editor rejects the idea, broached by the late Mr. Richard Simpson, that in writing 'Henry V.' Shakespeare had a political object in view. The sins of the New Shakespeare Society are many, and Dr. Aldis Wright himself has been more than once led astray. It is, therefore, satisfactory to find him conservative in the present instance. We fail to see anything "grotesque" in Malone's explanation that the expression "the very casques that did affright the air at Agincourt" means "even the casques or helmets; much less the

men by whom they were worn." Indeed, it is difficult to see what other interpretation could be put upon the words. In IV. iii. 6 we wish, for the sake of the metre, that the spelling of the folios, "God buy' you" for "God be wi' you," had been retained. The editor has done well in giving such copious extracts from Holinshed.

Cicero: De Legibus, Lib. III. By W. D. Pearman, M.A. (Cambridge, Hall & Son; London, Simpkin, Marshall & Co.)—This treatise decidedly deserved to be edited in English alike for its literary and antiquarian interest. The task of presenting it to English students in a worthy shape has fallen into very good hands. Mr. Pearman has exhibited great care and sound judgment in his inevitable appropriation of the labours of Bake, Feldhügel, Vahlen, and other German authorities, and has, besides, made some valuable contributions of his own. We may cite his admirable emendation, iv. § 7, "*Vim habere ad recte facta vocandi et a peccatis avocandi quæ tamen vis*," &c., for MS. *avocandique* (*quinte*, v.l., for *-que*) *tuis*. The MS. *tamen* would be *t* with a line above it. The commentary is, as it should be, in foot-notes. Perhaps the etymology of the old legal terms and forms might have been treated more fully. *Hermæ* (§ 65) are not always, by the way, "busts of Hermes." This is the only slip we have noticed, the notes being very correct and kept within reasonable bounds. The type, arrangement, and general get-up of the little volume are excellent. It is to be hoped that Mr. Pearman will give us more editorial work in the same style.

Essentials of German. By the Rev. R. H. Quick. (Longmans & Co.)—Mr. Quick's work proves him to be not merely an authority on the theory and history of education, but also a practised and skilful teacher. He avows himself a disciple of Mr. Prendergast, whose "Mastery" system he adopts, but with the decided improvement of introducing grammatical matter at the very beginning, instead of confining the pupil to the wearisome parrot-like repetition of mere words and phrases, without any exercise of the understanding. His main principle is not to attempt more than can be done thoroughly, and to take care that it is so done. He gives a few short pieces of poetry and a collection of proverbs to be learned by heart in both German and English. On these he also constructs a great number of short sentences containing the same words in slightly different combinations. Concurrently with this practical acquisition of words and simple idioms, the pupil is expected to go through the grammatical portion of the book, which comprehends the essential elements in the shortest possible compass, and exhibits them in the clearest light, by reducing complex matters to a few general principles. It might, perhaps, have been better if Mr. Quick had given fewer proverbs—especially as some of them are mere repetitions of the same thought—and more poetry or choice pieces in prose, including instructive narrative and fables. Some of Lessing's fables, though not always in the purest German, would not have been amiss.

The Child's First German Course, being at the same time a Complete Treatise on German Pronunciation. By E. Schinzel. (Williams & Norgate.)—The chief object of this work is to teach the pronunciation and meaning of words. It consists of a series of vocabularies, each followed by short German sentences in which words of one sound prevail. A translation of the sentences is given at the end of the book to be retranslated into German.

The British School Series.—Byron's Childe Harold. Canto IV., Stanzas I.—XLVIII., CXL—CLXXXVI. With Illustrative Notes. Edited by T. Morrison, LL.D. (Gall & Inglis.)—Only about half the fourth canto of 'Childe Harold' is here given, which is a great disadvantage. The notes are abundant and good, supplying all necessary information, with illustrative quotations from other authors.

Houghton's Educational Series.—How to Write English: a Practical Treatise on English Composition. By A. A. Reade. (Marshall & Co.)—The practical value of Mr. Reade's book is not so great as its title would lead one to expect. It is too desultory and gossipy to be of much use. The author entertains his reader with many anecdotes and sayings of eminent writers, and insists on the importance of style, but gives little useful guidance or systematic explanation.

ANTIQUARIAN PUBLICATIONS.

MR. SMALL, the Librarian of Edinburgh University, has sent us an interesting tract entitled *Queen Mary at Jedburgh in 1566*, which presents a complete and just view of that episode in her history. It forms a perfect answer to the slanders of Buchanan as to her riding with impatient haste to the Hermitage, where Bothwell lay sick after his duel with "Little Jock Elliot," and as to her treatment of Darnley, whom Buchanan alleges to have "hasted in post to Jedburgh, to visit the queen, to comfort her in her weakness." Bothwell was wounded on the day Mary left Edinburgh, and yet, far from "betraying her outrageous lust," she actually remained six days with her circuit court, until the 16th of October, before she undertook her famous ride of fifty or sixty miles. Mary took ill at Jedburgh on the following day, and a letter of Le Croc, here printed, dated on the 24th, states that the king had not come, although he had "time enough if he had been willing; this is a fault which I cannot excuse." Besides the long letter of Bishop Leslie, describing the queen's illness and giving an account of her declaration of her will, we have here printed for the first time a document entitled "The Declaration of the Will of.....Marie Quene of Scotland..... during the tyme of her extreme maladie, with the Praers and Exhortations maid be hir." Mr. Small says it "seems to have been the notes taken down by the Bishop of Ross.....and may possibly even have been dictated by the queen," and also that there are "some words where the spelling indicates that they had been pronounced with a French accent." Why should Leslie have written Scotch words with a French accent? And why should not Mr. Small have taken the pains to settle whether the document is in the handwriting of that bishop? We must not neglect to mention, for the benefit of those who may desire to peruse this interesting "declaration" of Mary, that the original is among the Drummond MSS. in Edinburgh University, and that Mr. Small's pamphlet forms part of the *Proceedings of the Scottish Society of Antiquaries* for 1881.

It is scarcely within the province of a literary journal to do more than chronicle the appearance of a little polemical quarto entitled *The Red Book of Menteith Reviewed, in Reply to Charges of Literary Discourtesy made against the Reviewer* (Edinburgh, Douglas), in which Mr. George Burnett, the Lyon King of Arms and editor of the Exchequer Rolls of Scotland, deals with certain allusions made in a family history recently issued for private circulation by Mr. W. Fraser, the present Deputy-Keeper of Records in the Register House, Edinburgh, and tries to "turn the tables" on his opponent. This incisive brochure, however, deserves notice here because it discusses some obscure genealogical points—such as the paternity of Andrew Stewart, Lord Avondale, and the relationship of John Moray of Bothwell to Christian Bruce, commonly alleged to be his mother—and because it asserts at length the position that it was the "general rule" in Scotland that heritages and titles of honour devolved on heirs-general where no limitation to the contrary could be shown. This subject is of special interest in view of the work by the late Earl of Crawford on the earldom of Mar which we reviewed the other day. The opinion urged in the *Athenæum* three months ago (No. 2817) as to the proposed effigy of the

Duke of Rothesay in St. Giles's Church, Edinburgh, is supported by Mr. Burnett.

The Egypt of the Past, by Sir Erasmus Wilson, F.R.S. (Kegan Paul, Trench & Co.), resembles in many respects the histories of Egypt which have recently been written. They all commence with the oldest inhabitant and end with Nectanebos, B.C. 345; they do not carry the history of the country down to the present day, nor attempt to depict Egypt's condition, social and political, under the Greeks and Romans and Arabs. The last which has appeared—that of Sir Erasmus Wilson—is a creditable performance, for the author has collected all the principal historical facts, read the leading sources, and skillfully put together the monumental facts hitherto known or inserted in histories. That of Brugsch has been the mainstay of the works lately published, but Brugsch, although a leading Egyptologist, is at times fanciful and always theoretical, and consequently there is a taint of controversy about all his productions. He has, too, omitted some points of interest which have also escaped the attention of those who have followed his steps. The work of Sir E. Wilson must be allowed to have the merit of a fair and unbiassed compilation, although it is not marked by any new reading of texts or historical criticisms of old theories. There are many outstanding difficulties—such as the origin of the Egyptians and their pyramidal constructions, and the supposed line of march of the Jews at the time of the Exodus—that still await solution as riddles proposed by the Egyptian sphinx, which require at least to be examined, if not solved. The researches of the excavators, too, go on with such rapidity, and the results obtained are so astounding, that additional investigations are needed for determining the fresh light thrown upon the mythology by the newly discovered inscriptions at the Pyramids, and the royal mummies exhumed at the Deir el Bahari. The difficulty is always to catch the last whisper of science and to possess that knowledge of reference which is knowledge itself. Thus the discovery of Maspero that the Harris papyrus contains the account of the taking of Joppa by Thothmes III., as well as of the other sites visited by that monarch and the obscure succession of the twenty-first dynasty, has escaped Brugsch, Rawlinson, and our author. Sir E. Wilson has, however, acquired a fair knowledge of the hieroglyphs, and his explanations are correct and judicious and useful to the reader. In no case is he led into any gross fallacy, and his only fault is that he is fond of quoting translations at too great length. The Egyptian inscriptions exhibit a loquacity, obscurity, and pomposity which annoy the general reader, and rather disgust him with the subject. The best way to deal with the texts is to use them as unsorted facts or raw material, and spin them into a continuous woof and web of history, giving as few extracts as possible. On the whole, Sir Erasmus Wilson's book must be considered a well composed manual, containing all that the general reader requires to know, and embodying nearly all the facts ascertained up to the present day. Hereafter the student must have a reference history which will tell him where to find the text he doubts, or test the translation of which he wishes to verify the truth. There is some approach to this in the work of Prof. Rawlinson.

We have received from Messrs. Clowes two volumes containing *The History of Wallingford from the Invasion of Julius Caesar to the Present Time*, by Mr. J. K. Hedges, J.P. The rage for antiquarianism is extending itself rapidly, and has displaced the cult of plates and teapots, which for the present has retired into a corner. This is as it should be; it is a clear gain for men of leisure and intelligence to give themselves to the study of local history, and rescue from oblivion what is worth preserving or knowing about in the past. It is not, however, within the power of everybody to write the history of a county or even of a parish, and there is not a

little danger just now of undertakings which demand special gifts—rarely possessed in combination—being entered upon by gentlemen who mistake their vocation. Mr. Hedges is a man of wide reading, with a large command of books, with a very unusual faculty of knowing where to look and how to look for his facts, with a praise-worthy industry and some enthusiasm, and yet the result of years of research spent upon the history of Wallingford can hardly be pronounced a success. These two volumes, we are told, are an expansion of a pamphlet embracing "an account of the churches and monastic institutions of the town" of Wallingford, which the author prepared for publication in 1876, but then decided to withhold. During the five years that have elapsed since then he has been diligently amassing information, and has evidently been spending money and time upon his task; he has ransacked a thousand volumes, burrowed into a small mountain of MSS., thrown himself into Roman itineraries and other matters connected with the Roman occupation, and he has emptied his stores of antiquarian lore upon upwards of 800 very closely printed pages, to which there is a wholly insufficient table of contents and an index which, all told, does not fill eight octavo pages. Such a compilation must remain practically useless as a book of reference, for there is no way of referring to it except by reading through a mass of matter which may have its value or interest and yet be otiose for the moment. As to reading such a work through, it is hardly conceivable that any human being could achieve so prodigious a task. Nearly half the first volume is taken up with what Mr. Hedges calls the "Roman period." Wallingford is the apex of this pyramid of laborious erudition. We should be sorry to speak of so painstaking a compilation as this with disrespect, and we are far from wishing to discourage its author from pursuing his antiquarian studies; but if the 'History of Wallingford' is to meet with the appreciation that Mr. Hedges is perhaps justified in expecting for it, or if it is ever to become a handbook for students and local antiquaries, its author must have the courage to add a really good index of persons and things. Mr. Hedges's learning is emphatically "index learning": let him do unto others as he would they should do unto him.

MR. ALEXANDER MACKENZIE has followed up his 'History of the Clan Mackenzie,' published two years ago, with another work on a subject of still greater historical importance, the *History of the Macdonalds and Lords of the Isles; with Genealogies of the Principal Families of the Name* (Inverness, Mackenzie). The title is somewhat peculiar, as it suggests a distinction by the employment of the word "and." From the preface we extract the two following paragraphs: (1) "This volume, the second of an intended series of Clan Histories, has proved a stiff piece of work. At first the leading Macdonalds held aloof, thinking, naturally enough, perhaps, that no member of another clan could do justice to theirs," &c. (2) "It is impossible that a work of such difficulty can be free from errors, but they will not be found of any great importance." Due credit must be given to the author for the industry with which he has compiled the pedigrees of the various branches of this great clan from the twelfth century to the present day, and it must also be allowed that the volume is filled with lively Highland tales from the beginning to the close; but with this remark our commendation of the work must end. There is no introduction setting forth clearly and in brief compass the six great divisions of the sept; there is no attempt at original research in tracing out the history of the Lords of the Isles, and the 150 pages devoted to that subject are but a crude compilation, more than one-half consisting of simple extracts from Gregory, Skene, Smibert, Hugh Macdonald, Tytler, and other writers. Instead of turning to the 'Ork-

neyinga Saga' or the early Scottish chronicles and State papers for information as to Somerled, the founder of the sept, and his successors, the author is content to say "Gregory informs us," "in Skene he is said," and the like; consequently there is no mention of the pleasant incident narrated in the first work, that Swein Asleifson sailed down to "Dalir and spent the Easter there with his friend Sumaridli"; no proper statement of the curious relation held by Reginald, the son of Somerled, Donald his son, and Angus, the son of Donald, to the monastery of Paisley; no reference to the assertion made in the 'Extracta ex Cronica Scotie,' that in 1308 Donald de Insulis came to the Water of Dee "cum pomposa multitudo," and was seized by Edward Bruce, but simply the usual "puff," that "after the disastrous defeat at Methven and the subsequent skirmish with the Lord of Lorn at Tyndrum, the valiant Bruce was obliged to fly with his life, whereupon Angus of the Isles received and sheltered him." There are many points relating to these early descendants of Somerled which appear to be quite unknown to the author, e.g., that the son of Angus, son of Donald, was a hostage at Ayr in or before the year 1266; and that Godfrey, the half-brother of Donald of Harlaw, had a son Angus, mentioned in the 'Liber Insule Miarum' as husband of Margaret, daughter of Margaret del Ard. There is not the slightest doubt that Lady Mary Leslie, wife of Donald and mother of Alexander, third Lord of the Isles, was alive for several years after 1429, as she was a Crown pensioner in 1435; and it can only be on the principle that one old manuscript is as good as another that Mr. Mackenzie abandons the common idea as to the descent of the clan Alastair from Alexander, brother of Angus Og (for which we have the authority of the Book of Balimote and Macvurich), tracing them to his uncle (p. 37): "Alexander, according to Douglas, ancestor of the Macalisters of Loup, and of the Alexanders of Menstrie, Earls of Stirling. This is corroborated by an old genealogical tree in our possession." On p. 473 Mr. Mackenzie seriously narrates the story of "King Richard II.'s" appearance in Isla, without the slightest suspicion that this person is now regarded as an impostor. As excuse for not furnishing an index, the curious reason is given that "it would involve an amount of labour and space which it is impossible to devote to it!"

OUR LIBRARY TABLE.

MR. BENTLEY has completed his pretty edition of Miss Ferrier's novels by the publication of *Destiny*. 'Destiny' is not so good a novel as 'Inheritance,' which is the author's masterpiece; still it is an admirable tale. We should like, if space permitted, to dilate on the qualities of Miss Ferrier's writings, but we must reluctantly content ourselves with thanking Mr. Bentley for the real service he has rendered to letters by this resuscitation of a novelist whose sterling merits deserve lasting recognition. It is to be hoped that his enterprise, which is worthy of the house he represents—a house identified with the history of English fiction—may meet with adequate support.

MESSRS. SMITH & ELDER have sent us the first two volumes of their *édition de luxe* of the *Works of Henry Fielding, Esq.*, edited by Mr. Leslie Stephen. It is to embrace the complete works—plays, novels, pamphlets, essays, and so forth—of the first of English novelists. The instalment already published contains the immortal 'History of Tom Jones,' with a critical biography by the editor, Hogarth's famous portrait, and sixteen illustrations drawn by Mr. Small. Reserving formal criticism for a future occasion, we shall only remark that the volumes, though a little too bulky to be comfortably read, are admirable in aspect and material alike; the paper and type being of unusual excellence, and

the illustrations—which are proof impressions on *papier de Chine*—skilful specimens of printing and mounting.

THE Cobden Club has been commendably zealous during the past few months in publishing pamphlets defending its principles against the attacks of those who call themselves Fair Traders, and it did well, when the attacks were most energetic, in inviting Mr. Farrer, of the Board of Trade, to prepare an answer to them. While the answer was being prepared, however, the assailants were being silenced, or all but silenced, by public ridicule, and Mr. Farrer's *Free Trade v. Fair Trade* (Cassell), now that it is issued, has something like the appearance of a sledge-hammer aimed at a burst bubble. But this elaborate pamphlet is not to be despised. If its precise rejoinders, chapter for sentence, to the programme of the Fair Trade League and to the speeches of its champions are rather out of date, its masterly exposition of the statistical evidence which Mr. Farrer in his official capacity has accumulated is equally instructive to free traders, whether or not there are any fair traders left to be convinced by it.

MESSRS. SAMPSON LOW & Co. send us the first two volumes of "American Men of Letters," a series similar in design to that edited by Mr. Morley. Mr. Dudley Warner writes pleasantly, if a little uncritically, about Washington Irving. Mr. Scudder in dealing with *Noah Webster* has had an easier task and has been more successful. Both volumes are nicely printed and convenient in size.

To the true lover of books no subject can be more interesting than the history of old libraries, and during the last two years the readers of *Notes and Queries* have been delighted in this way by a series of accounts of some of the most interesting school and college libraries in England. Among them *Eton College Library* has been described by the Rev. F. St. John Thackeray, who has reprinted his remarks in a neat quarto (Eton, Williams & Sons), with a few additions. The library, which dates from 1446, or six years after the foundation of the college, now contains about 23,000 printed volumes, and upwards of 100 European and 222 Oriental MSS. It is essentially an old-fashioned collection—what would have been a good theological and classical library of the seventeenth or early eighteenth century. The chief interest lies in the manuscripts, the incunabula, the Bibles, and the classics, of which there are many Aldines and *éditiones principes*. The school library (8,000 volumes) is of a more modern character, and is quite distinct from the college library. The former (founded in 1821) is for the use of the boys who have attained the middle division of the fifth form, and is well frequented. The fellows, the masters, and the parochial clergy have unrestricted admission to the college library, but do not appear to avail themselves very largely of their right, which is perhaps owing to the fact that the collection is valuable rather as illustrating the history of learning than for its representation of later criticism and modern interpretation of the classical authors. This little book has evidently been a labour of love to the writer, who has brought together a great number of interesting bibliographical facts; but, as in most accounts of libraries, too much space is occupied in describing comparatively commonplace editions, to the exclusion of more important information about the history and formation of the collection as a whole.

We have received from MM. Plon & Cie., of Paris, M. Ernest Daudet's *Mon Frère et Moi*, in which the youth of M. Alphonse Daudet is described. Towards the end of the volume we find sketches of the mode of construction of the plots of M. Alphonse Daudet's books. M. E. Daudet admits that his brother intended the cruel picture of the Duc de Mora for the Duc de Morny, whose private secretaries both the brothers had been, and to whom he also admits that they owed much. We cannot but repeat

the censure we passed on M. Alphonse Daudet on this subject some years ago.

Crockford's *Clerical Directory* is becoming yearly a more elaborate work. In the present issue the clergy of the Scotch Episcopal Church are no longer catalogued by themselves, but their names are placed with the rest. The excision of the name of the Bishop of Natal is a wholly unjustifiable proceeding. A compiler of a work like this should not act like a partisan, and the fact that the Bishop of Graham's Town has approved of the course he has adopted should have been enough to show him that he has made a mistake. Messrs. Mitchell send us their *Newspaper Press Directory*, a standard work of reference and of infinite use to journalists. The Newspaper Label Act of 1881 is rightly included in this issue. Mr. Reeves's *Musical Directory* (W. Reeves), 1882, is also on our table. This well-known volume is, as usual, a most accurate and well-arranged directory for the profession.

We have on our table *The True Tragedy of Rienzi*, by J. Todhunter (Kegan Paul),—*The Temptation of Job, Poems*, by E. Palmer (Philip),—*The Apocalypse, with a Commentary*, by the Rev. E. Huntingford (Kegan Paul),—*Ely Lectures on the Revised Version of the New Testament*, by B. H. Kennedy (Bentley),—*Words of Consolation*, by J. C. Lavater (Nisbet),—*The New Infidelity*, by A. R. Grote (New York, Putnam),—*Das Lied von King Horn*, by Dr. T. Wissmann (Trübner),—*Die Gewöhnung und ihre Wichtigkeit für die Erziehung*, by Dr. P. Radestock (Berlin, Appelius),—and *Reise um die Pariser Welt*, 2 vols., by T. Bolling (Stuttgart, Spemann). Among New Editions we have *The Visitor's Guide to Oxford* (Parker & Co.),—*History of the British Empire* (Collins & Sons),—*Jesus Christ, His Life and Work*, by the Rev. F. A. Maleson (Ward & Lock),—*The Vedic Religion*, by the Rev. K. S. Macdonald (Nisbet),—*Beeton's Art of Public Speaking* (Ward & Lock),—*Beeton's British Orators and Oratory* (Ward & Lock),—*The Tragic Comedians*, by G. Meredith (Ward & Lock),—*Social Sinners*, by H. Smart (Ward & Lock),—*Glory*, by Mrs. G. L. Banks (Simpkin),—*Wilson's Tales of the Borders*, edited by J. Tait (Edinburgh Publishing Company),—*Shakespeare's 'As You Like It'*, edited by C. E. Flower (French),—*The History of the Almohades*, edited by R. Dozy (Leyden, Brill),—*On Teaching: its Ends and Means*, by H. Calderwood (Macmillan),—*Wonderful Inventions*, by J. Timbs (Routledge),—and *Dreamthorp*, by A. Smith (Edinburgh, Mitchell). Also the following Pamphlets: *The Relation between Ethics and Religion*, by J. Martineau, D.D. (Williams & Norgate),—*Religions of India: Buddhism*, by the Very Rev. J. Caird, D.D. (Blackwood),—*Religions of China: Confucianism*, by the Rev. G. Matheson, D.D. (Blackwood),—*Christianity and Hinduism Contrasted*, by Sir C. Trevelyan (Longmans),—*Fires in Theatres*, by E. M. Shaw (Spon),—*Landlords, Land Laws, and Land Leagues in Scotland*, by Aliquis (Edinburgh, Douglas),—and *International Bimetallism and the Battle of the Standard*, by Émile de Laveleye (King).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bellars's (W.) *Testimony of Conscience to the Truth and Divine Origin of the Christian Revelation*, 12mo. 3/6 cl.
Holland's (Rev. H. S.) *Logic and Life, with other Sermons*, cr. 8vo. 7/6 cl.
Philips's (A.) *The Theory of Preaching*, sm. 4to. 2/6 swd.
Preacher's *Commentary on the Book of Ruth*, with Notes by the Rev. W. Baxendale, 8vo. 3/6 cl.
Scrymgeour's (Rev. E. P.) *Doctrine of the Cross*, cr. 8vo. 5 cl.
Vaux's (Rev. J. E.) *Preaching, What to Preach and How to Preach*, cr. 8vo. 2/6 cl.
Wherry's (Rev. E. M.) *Comprehensive Commentary on the Quran*, 8vo. 12/6 cl.

Fine Art.

- Audsley's (W. and G.) *Outlines of Ornament in the Leading Styles*, folio, 31/6 cl.

Poetry and the Drama.

- Barlow's (G.) *Song Spray*, cr. 8vo. 7/6 cl.
Grote's (A. R.) *Rip Van Winkle, a Sun Myth, and other Poems*, cr. 8vo. 5/ parchment.

Private Theatricals, being a Practical Guide for the Home Stage, by an Old Stager, cr. 8vo. 3/6 cl.

History and Biography.

Douglass (F.), Life and Times of, written by Himself, with Introduction by Mrs. G. L. Ruffin, cr. 8vo. 10/6 cl.
Dufferin's (Earl of) Speeches and Addresses, 8vo. 12/ cl.
Garrison (W. L.) and his Times, by O. Johnson, 8vo. 12/6 cl.
Lamb (Chas.), by A. Ainger, cr. 8vo. 2/6 cl. (English Men of Letters.)
Lowell (J. R.), a Biographical Sketch, by F. H. Underwood, imp. 16mo. 7/6 cl.
Temple's (Sir R.) Men and Events of my Time in India, 16/ cl.

Geography.

Nordenskiöld's Voyage round Asia and Europe, a Popular Account of the North-East Passage of the Vega, 1878-80, by A. Hovgaard, translated by H. L. Brækstad, 8vo. 21/

Philology.

Aristophanes Quatuor Fabulae, Equites, Nubes, Vespae, Raneae, by F. H. M. Blaydes, 8vo. 12/ cl.
Ogilvie's (J. A.) Imperial Dictionary of the English Language, new ed., revised by C. Annandale, Vol. 2, roy. 8vo. 25/ cl.
Plato's Republic. Books 1 and 2, with Introduction and Notes by G. H. Wells, cr. 8vo. 5/6 cl.

Science.

Barry (J. W.) and Bramwell's (F. J.) Railways and Locomotives, Lectures, 8vo. 21/ cl.
Denton's (B.) Handbook of House Sanitation, 8vo. 8/6 cl.
Meade's (R.) Coal and Iron Industries of the United Kingdom, 8vo. 28/ cl.
Ramsay's (J. A.) Treatise on Ventilating and Working Collieries, 8vo. 5/6 cl.
Reynolds's (J. E.) Experimental Chemistry for Junior Students, Part 2, 12mo. 2/6 cl.
Uhland's (W. H.) Slide and Piston Valve Gased Steam Engines, trans. by A. Tolhuizen, 4to. 50/ hf.-bd.

General Literature.

Adams's (F.) History of the Elementary School Contest in England, 8vo. 6/ cl.
Ashton's (J.) Chapbooks of the Eighteenth Century, 7/6 cl.
Bosford's (J. L.) Sparks from the Philosopher's Stone, 2/6 cl.
Bohn's Standard Library: Fables of La Fontaine, trans. by E. Wright, cr. 8vo. 3/6 cl.
Confessions of a Medium, cr. 8vo. 3/6 cl.
Fenn's (G. M.) The Vicar's People, a Story of a Stain, 6/ cl.
Leith's (Mrs.) Aunt Hepsy's Foundling, cr. 8vo. 6/ cl.
Molloy's (J. F.) It is no Wonder, a Story of Bohemian Life, 3 vols. cr. 8vo. 31/6 cl.
Nicholson's (J. H.) Adventures of Halek, an Autobiographical Fragment, cr. 8vo. 7/6 cl.
Panton's (J. E.) Jane Caldecott, a Story of Cross Purposes, 2 vols. cr. 8vo. 21/ cl.
Prowett's (C. G.) Translations and Original Pieces, edited by C. H. Monro, 12mo. 6/ cl.
Pusey's (S. E. B. Bouvierie) Permanence and Evolution, 5/ cl.
Tea Cyclopaedia (The), Articles on Tea, Tea Science, &c., 28/ cl.
Theal's (G. McCall) Kafir Folk-lore, 8vo. 7/6 cl.

FOREIGN.

Theology.

Thoma (A.): Die Genesis d. Johannes-Evangeliums, 13m.
Zuckermann (B.): Die Altjüdische Zeitrechnung im Talmud, 2m.

Law.

Perels (F.): Das Internationale Seerecht der Gegenwart, 8m.

Archæology.

Martha (J.): Les Sacerdotes Athéniens, 3fr.

Music.

Ehrlich (H.): Die Musik-Aesthetik seit Kant, 3m.

History and Biography.

Daudet (E.): Mon Frère et Moi, 3fr. 50.
Hertlet (W. L.): Der Treppenzwiler der Weltgeschichte, 2m.
Hüffer (H.): Der Rastatter Congress u. die Zweite Coalition, Part 2, 6m.
Rott (E.): Henri IV., les Suisses et la Haute Italie, 1598-1610, 3fr.
Sepp (B.): Die Wanderung der Cimbren u. Teutonen, 1m. 40.
Waltz (G.): Caroline u. ihre Freunde, 2m.

Geography.

Schrenck (L. v.): Reisen im Amur-Lande, Vol. 3, Part 1, 15m. 50.

Philology.

Jäschke (H. A.): Handwörterbuch der Tibetischen Sprache, 22m.
Rosen (V.): Les Manuscrits Arabes du Musée Asiatique à St. Pétersbourg, 3m. 30.

Science.

Hasse (C.): Das Natürliche System der Elasmobranchier, Part 1, 20m.
Schenkl (G.): Die Erdmagnetische Verhältnisse in den Ländern der Ungarischen Krone, 24m.

General Literature.

Bentzon (T.): Yette, Histoire d'une Jeune Créole, 3fr.
Cherville (Marquis de): Lettres de mon Jardin, 3fr. 50.
Domino Bleu (Le), 3fr. 50.
Egypte et l'Europe, par un Ancien Jeune Mixte, 7fr. 50.
Erdmann-Chatraix: Le Banni, 3fr.
Malot (H.): Les Millions Honteux, 3fr.
Marcelly (W.): La Conquête de Marie, 3fr. 50.
Ulrich (L.): Quinze Ans de Baigne, 3fr. 50.

PROF. MASSON'S MONOGRAPH ON DE QUINCEY.

Edinburgh, Feb. 20, 1882.

MR. JOHN HOGG persists in misrepresenting the relations of the two books to which he refers. Mr. Page's 'Life of De Quincey' is a work in two volumes, consisting in all of 754 pages. My little volume on De Quincey consists of 200 pages, of which only the first 134 are biographical. For this sketch of De Quincey's life

I availed myself, of course, of all pre-existing material, including Mr. Page's work, or rather the documentary matter it contains, but solely for facts and authentications of dates, and not in the least for views, language, or manner of treatment. There was open and ample acknowledgment, with scrupulous insertion within quotation marks of every one of a very few stray sentences taken from Mr. Page's documents. If this kind of use of a previous biographical work is an infringement of copyright, biography is blocked in every case by the first comer, and no one can lawfully write an account of any man of whom there is a previous account in the market.

Mr. Hogg complains chiefly of chapter x. in my little volume, telling the story of the last ten years of De Quincey's life. That chapter consists of twenty-three pages. The corresponding portion of Mr. Page's work, with the relative documents, occupies nearly 200 pages. Of these about eighty are taken up with reminiscences by Mr. Hogg's father of his publishing connexion with De Quincey. On glancing again at my chapter x. I find that the matters of fact contained in it were gathered by the following processes, apart from Mr. Page's work or Mr. Hogg's reminiscences:—Search after, and inspection of, rows of the old volumes of *Hogg's Weekly Instructor*, and its sequel *Titan*, for Mr. Hogg's publishing antecedents and enterprises; repeated reference to Mr. Hogg's fourteen-volume edition of De Quincey's works, and to the now standard sixteen-volume edition of Messrs. A. & C. Black; recollections of a portion of the American collective edition, as familiar to me long ago; reference to Bohn's edition of Lowndes's 'Bibliographer's Manual,' for differences between the British editions and the American; visits to De Quincey's last Edinburgh lodgings; resuscitation of my own memories of Edinburgh and its society in De Quincey's time, and of private anecdotes about him that had been told me by those who knew him; search in old Edinburgh newspapers for obituary notices of De Quincey; visits to his grave, and transcription of the epitaph on his tombstone. In my small chapter results from all these are interwrought with facts from Mr. Page's narrative and documents, including Mr. Hogg's reminiscences. About five pages of the twenty-three, and no more, are affected by these last. Regarding Mr. Hogg's relations to De Quincey as highly creditable to Mr. Hogg, I gave a condensed report, in my own words, of Mr. Hogg's statements about them, naming Mr. Hogg again and again most punctiliously as the authority, and introducing one short sentence of his own narrative within quotation marks, and several phrases from his documents, to the amount of about twelve lines altogether, also within quotation marks. In what more legitimate way Mr. John Hogg thinks I might have used his father's reminiscences of De Quincey I cannot imagine. He cannot claim a copyright in the facts of De Quincey's life. Does he claim a copyright in that portion of the facts of De Quincey's life in which his father happened to participate?

I am almost ashamed to mention another trifle. Mr. Page, very properly and in perfectly honourable fashion, incorporated in his biography of De Quincey not only large extracts from De Quincey's writings, but also all suitable sketches of De Quincey that he could find in previous books or periodicals. Among the sketches so incorporated is one by me, taken from *Macmillan's Magazine*. It seems a little inconsiderate in Mr. John Hogg that, with so many loans from other people standing in his book about De Quincey, and this from me conspicuous among them, he should have troubled the public with his present complaint. Let him take my word for it, that if the little volume which has ruffled him has any effect whatever on the larger work of which he is the proprietor, it will be to increase the demand for copies.

DAVID MASSON.

SIR ISAAC NEWTON'S ANCESTORS AND CIRCUMSTANCES.

III.

ENOUGH has been said to show that Sir Isaac Newton's immediate progenitors were not people of the mean condition assigned to them by loose writers. Something remains to be said of the philosopher's remoter ancestors, and of his consanguinity to a family of Lincolnshire baronets who, together with himself, were descended from an ancient and knightly family of Gloucestershire. When John Newton, of Barrs Court and Bitton Manor, co. Gloucester (where he and his direct lineal ancestors had flourished for six generations), was created a baronet by Charles II. in August, 1660, a clause was inserted in the patent providing that in case of his death without male issue the baronetcy should descend to John, the son of Thomas Newton, Esq., of Gunwarley, co. Lincoln. On the death of this first baronet without issue in 1661 the baronetcy accordingly devolved on John Newton of Lincolnshire, who dying on the 31st of May, 1699, was succeeded by his son John, the third baronet. Born in 1649, this third baronet was just seven years younger than Sir Isaac Newton, and by his first wife, Abigail, daughter of William Heveringham, of Heveringham, co. Suffolk, he had a daughter named Cary, who marrying Edward Coke, of Holkham, became the mother of Thomas Coke, of Holkham, created Earl of Leicester in 1744. It is certain that Sir John Newton, the third baronet, and Sir Isaac Newton believed themselves to be cousins, drawing their common blood from John Newton, of Westby, co. Lincoln, who dying on the 22nd of December, 1563, was buried in Basingthorpe Church. Having done all the work that will render him ever famous in the history of science, Isaac Newton was receiving none too soon the social distinctions due to his achievements. He had represented his university in two Parliaments, was Master of the Mint with a large official income, and had been selected to succeed Lord Somers as President of the Royal Society, when he was knighted by Queen Anne. In consequence it became necessary, or at least decent, for him to deposit his pedigree at the Herald's College, making at the same time on his oath a declaration of his belief in its truthfulness. This genealogical statement represents him to have been, to the best of his belief, a great-great-grandson of the already mentioned John Newton of Westby. It is noteworthy that, instead of insisting on the accuracy of this pedigree or doing anything to give it more than its proper value as a written evidence, he was careful to observe that he spoke only to the best of his reasonable belief, "he having, by tradition from his kindred ever since he can remember, reckoned himself next of kin (amongst the Newtons) to Sir John Newton's family." Together with this evidence there was delivered to the Herald's certificate, worded with similar caution, in which Sir John Newton, the third baronet of his house, declared that he had heard his father speak of Sir Isaac as his kinsman, and that he, the deponent, believed Sir Isaac to be descended from John Newton of Westby, albeit he knew not "in what particular manner." The care taken by both to speak within the lines of their knowledge adds to the force of their declaration of a sincere belief that they were what the pedigree represented them to be, third cousins one degree removed. Speaking of the tradition as existing amongst his nearest kindred and in his own mind from his earliest memory, Sir Isaac Newton went back to a time when the Newtons of Gunwarley were of no greater social account than the Newtons of Woolsthorpe Manor, and when, therefore, the Woolsthorpe family would have been under no temptation to claim kinship with the Gunwarley people on fictitious grounds. It is, of course, conceivable that vanity might dispose a country gentleman with no higher distinction than an ancestral baronetcy to have no care for truth in asserting

his consanguinity with so illustrious a person as Sir Isaac Newton. But whilst the case affords no ground for suspecting Sir John Newton of such weakness, it is not to be imagined that Sir Isaac Newton would have told an untruth in such a paltry matter at the instigation of the silliest and most vulgar kind of vain-gloriousness. The two men believed themselves to be cousins because they had always understood themselves to be so. They could not say step by step how it came about, but they had no doubt of the fact that had always been a fact to each of them.

In accordance with this familiar tradition the two men corresponded in cousinly fashion, each of them by turns showing his clanish interest in the domestic fortunes of the other; and it has been the good fortune of the writer of this paper to come upon the following characteristic and hitherto unpublished letter from Sir Isaac Newton to Sir John Newton, which appears from its undated contents to have been written in April, 1707, on the thirteenth day of which month the baronet lost his son-in-law, Edward Coke, of Holkham:—

"SIR JOHN.—I was very much surprised at the notice of Mr. Cook's death brought me this morning by the bearer, who being an undertaker came to me to desire that I would speak to you that he might be employed in furnishing things for y^r funeral. He having married a near kinswoman of mine, I could not refuse troubling you with this letter in his behalf, believing he will do it well, if you are not otherwise provided. I had an opinion that my Cousin was not in danger tho' weak, w^h makes my concern the greater for the loss. I am your affectionate kinsman and most humble servant
IS. NEWTON."

(No date; superscribed by the writer "For Sir John Newton, Baronet.")

Despite the strong evidence that Newton rated himself as of kin with the Newtons whilom of Barra Court, co. Gloucester, and afterwards of Lincolnshire, Sir David Brewster, in his desire to endow his native part of the united kingdoms with a peculiar share of Sir Isaac's glory, had the daring to maintain, on no evidence whatever, that the author of the "Principia" and his kindred were doubtful whether they were of the old Lincolnshire stock or recent immigrants from Scotland. "The manor of Woolsthorpe," says the biographer, with characteristic looseness and inaccuracy, "is said to have been more than a hundred years in the possession of the family, who, according to one account, were descended from Sir John Newton, of Westby, in Lincolnshire, and according to another from a Scotch family in East Lothian." There certainly never was any tradition amongst the Woolsthorpe Newtons that they had descended from a baronet whose baronetcy was created thirty-seven years after Sir Isaac's grandfather purchased the manor of Woolsthorpe from Robert Underwood. Instead of thinking themselves descended from Sir John, the Woolsthorpe Newtons believed that he and they had a common ancestor. Sir David produces no evidence that any one of the Lincolnshire Newtons ever accepted or ever heard of the loose Scotch talk about Sir Isaac's East Lothian extraction. In truth, Sir Isaac had been more than half a century in his grave before any Englishman ever heard a word of the wild invention to which Sir David attached serious importance. It was not till March 14th, 1784, that Dr. Reid, of Edinburgh, ventured to put in a private letter that twenty years before he had heard a gentleman of old Aberdeen say that he (the gentleman aforesaid) had once upon a time been told by Mr. Hepburn, of Keith, that he (Mr. Hepburn) had once upon a time heard Mr. James Gregory, Professor of Mathematics at Edinburgh, say something which was to this purpose:—

"Mr. Gregory, being at London for some time after he resigned the mathematical chair, was often with Sir Isaac Newton. One day Sir Isaac said to him, 'Gregory, I believe you don't know that I am connected with Scotland.' 'Pray how, Sir Isaac?' said Gregory. Sir Isaac said he was told that his grandfather was a gentleman of East Lothian; that he

came to London with King James at his accession to the crown of England, and there spent his fortune, as many more did at that time, by which his son (Sir Isaac's father) was reduced to mean circumstances. To this Gregory bluntly replied, 'Newton a gentleman of East Lothian? I never heard of a gentleman of East Lothian of that name.' Upon this Sir Isaac said, 'That being very young when his father died, he had it only by tradition and it might be a mistake,' and immediately turned the conversation to another subject."

As this James Gregory did not resign his chair till a late date in 1725 and Sir Isaac died in 1727, this wonderful conversation is alleged to have taken place in Newton's extreme old age. Though his mind was fast losing its clearness and vigour, and failing men often utter idle words, enough is known of Sir Isaac in the closing stage of his existence to make it incredible that he talked such nonsense and told such a string of fibs. Is it conceivable that he spoke of his grandfather as wandering out of Scotland in James's train when he knew him to have lived at Woolsthorpe, on the land that passed from him to his son? Is it probable that Sir Isaac would have spoken of the mean circumstances of his father, who, besides being lord of a small manor, married a gentlewoman of good family, good culture, good repute, and a considerable estate? The fabricator of this strange tale committed a yet droller blunder when he made Sir Isaac speak of himself as "being very young when his father died." He was, indeed, very young—so young that he never set eyes on his sire. With all their caution Scotchmen, like other people, are apt to talk wildly when vanity leads them to brag about their own particular people; and the tradition of Sir Isaac's Scotch extraction, which Sir David Brewster treated with more gravity than discretion, seems to have originated in the boasts of certain East Lothian Newtons who liked to fancy that the great philosopher was "one of themselves."

CHATTERTON.

MR. GEORGE's latest contribution to this controversy is ingenious if not ingenious. In the *Athenæum* for January 2nd he furnished an extract from Chipping Sodbury church register to prove "the undoubted genuineness" of an entry in the "Chatterton" Bible history, and alluded to the "accuracy of the information." Now that I have shown that this information contradicts the very inscription it was adduced to corroborate, he writes that "this discrepancy did not escape my notice," and proclaims his hope of proving his own testimony wrong! It is idle to try to carry on this controversy with my Bristol friends whilst they ignore facts. When they recognize the fact that before the accuracy of the inscriptions in the Bible history is established they must not merely impugn but *disprove* the evidence of church register, family tombstone, almanac, and other printed records, they will comprehend the magnitude of their task. At present they will only accept evidence apparently favourable to their theory, whilst they utterly disregard the main point at issue, viz., that were all these inscriptions proved accurate it would not justify the assertion that they were made by the poet's father or any member of his family. Not an iota of testimony has been adduced on this vital point, and yet if made by a stranger the entries possess no interest or value, as they do not add a single item of information to our knowledge of the poet. JOHN H. INGRAM.

*** We cannot insert more letters on this subject.

POSITION IN SHORTHAND.

34A, Pembroke Square, Kensington.

KNOWING that many readers of the *Athenæum* are interested in the development of the art of shorthand writing, I venture to hope that you will insert the following explanation of the drift of a paper, 'On the Use of Position in

Shorthand Writing,' read by me to the Shorthand Society on the 7th inst., and briefly mentioned in the *Athenæum* of the 11th. I ask this favour because my object was, and is, not to advocate the use of the particular scale of vowel sounds which I have adopted or to recommend 'Civil Service Shorthand' as a substitute for Pitman's 'Phonography.' It is to explain that ten years' experience has proved to me that nine positions on a vertical scale indicated by only two horizontal lines can be observed in rapid writing without material loss of speed. Professional shorthand writers, who say that such minute observance of position in rapid writing is "impossible" and "impracticable," should remember that these are exactly the epithets which thirty years ago were applied by the professional writers of that day to Mr. Pitman's phonography. The expression of such opinions has not prevented that system becoming by far the most popular at the present time. I am accustomed to plead in extenuation of my temerity in attempting the "impossible" that if I, an amateur, with only occasional practice, have written more than one hundred and twenty words per minute, observing these nine positions, professional writers in daily practice could observe them when writing at still higher speeds. I am not so foolish as to expect that any writers who have already become expert will make any fundamental change in their mode of writing. I am, however, anxious that everything possible shall be done to smooth the way for future learners. Let the values or use to be assigned to the respective positions be what they may, I contend that the indication of nine varying powers within a narrow range extending over two horizontal lines is a piece of solid ground on which future inventors may safely build.

I can speak on this subject with the more impartiality because a system of shorthand which I mean soon to publish as a 'Shorthand for Schools' is one of joined vowels only, and makes no use of position at all. That is left as a possible finishing touch in the future in order to gain the utmost possible expedition combined with legibility for the sake of would-be professional writers.

Mr. Pocknell's system, reviewed at length in your columns, is a successful attempt to indicate the existence of vowels by variations of stroke made at the time of writing. My 'Shorthand for Schools' will not only indicate, without separately added dots or strokes, the *existence* of vowels, but will enable twelve simple and four diphthongal vowels to be clearly represented.

J. B. RUNDELL.

Literary Crossip.

MR. HERBERT SPENCER intends to pay a visit to the United States in the beginning of the autumn.

MR. AUSTIN DOBSON has undertaken to write the life of Fielding for the "English Men of Letters" series published by Messrs. Macmillan. Prof. Colvin will write on Keats, and Prof. Jowett on Jeremy Taylor, for the same series. Mr. Frederic Harrison has finished his monograph on Macaulay.

SIR CHARLES MACGREGOR, who is himself absent in India, has entrusted the MS. of his forthcoming work on Baluchistan to Mr. A. N. Wollaston, for publication by Messrs. Allen & Co. It is, perhaps, not generally known that the gallant and distinguished Quartermaster-General of the Indian Army, when returning from Europe a few years ago, took the opportunity of exploring a route from the Mekran coast through Baluchistan to Sindh, and in so doing traversed a *terra incognita* to Europeans since the days of Alexander. The appearance of his book

will therefore be awaited with considerable interest.

UNDER the title of 'The Rapiers of Regent's Park,' Mr. John Cordy Jeaffreson is going to publish a new novel towards the end of next month. It will be issued by Messrs. Hurst & Blackett.

MESSRS. SAMPSON LOW & Co. are about to issue an account of a recent visit to Tunis by Mr. T. Wemyss Reid, the able editor of the *Leeds Mercury*. Mr. Reid, as we mentioned at the time, was in Tunis in October and November last, during the height of the political excitement there, and the diary of his trip, which is to appear under the title of 'The Land of the Bey,' will deal not only with the picturesque but with the political aspect of the subject.

THE manuscript of the 'Christmas Carol' is now in the hands of a well-known Birmingham bookseller, who offers it for sale. All Dickens's other manuscripts are at South Kensington, except that of 'Our Mutual Friend,' which is in America, and belongs, we believe, to Mr. Childs. The manuscript of the 'Christmas Carol' was given by Dickens to his old schoolfellow Mr. Mitton, and was sold after that gentleman's death by his executors.

SOME letters, among the last written by George Eliot, addressed to Miss Elizabeth Stuart Phelps, the author of 'The Gates Ajar,' will be printed in the March number of *Harper's*, permission for their publication having been given by Mr. Charles Lee Lewes, the literary executor.

IN 1867 Mr. W. Carew Hazlitt published 'Memoirs of William Hazlitt,' his grandfather. Portions of the great critic's correspondence were included in this work. Having during the interval made considerable additions to the matter of this text, corrected its errors, and secured fresh correspondence, the author is preparing a new edition.

WE have received the prospectus of a new and enlarged edition of Mr. Edward Edwards's 'Memoirs of Libraries (Public and Private), of Museums, and of Public Archives; and of some of their most Eminent Founders, Collectors, Keepers, and Benefactors,' to be printed for subscribers only. The first edition of it appeared in 1859 in two volumes. In the new edition some of the chapters will be omitted, for which others wholly new will be substituted, amongst them the following: "The Libraries of the Solitaries of Nitria, and of the Monasteries of Mount Athos"; "St. Columbkil, and the Dawn of Literature in the Monastic Communities of Ireland"; "Notices of some Monastic and other Mediæval Libraries of Paris." Many chapters will be in part rewritten, such as those on the British Museum and the Bodleian Library. We have no doubt that Mr. Edwards's new edition, if really up to the standard of the latest information on libraries and museums, will be welcomed by all who are interested in the subject.

THE Senate of the Royal University of Ireland have recently completed arrangements for the election of the first Fellows, pursuant to the statutes of the institution. The election is to take place on the 18th of next April. It is announced that in selecting the Fellows of the University the Senate

will have regard to the qualifications of the candidates in the following subjects: (a) classics; (b) English language, literature, general modern history, Irish history and antiquities; (c) modern languages; (d) mental and moral philosophy, political economy and political philosophy; (e) mathematics; (f) natural philosophy; (g) chemistry; (h) medicine, surgery, and physiology.

MESSRS. SAMPSON LOW & Co. will shortly republish, with additions, the illustrated papers on 'Journalistic London,' by Mr. Joseph Hatton, which have lately appeared in *Harper's Magazine*.

THE Cambridge Board of Modern and Mediæval Languages have drawn up a scheme for a new special examination for the ordinary B.A. degree, of which English language and literature, with either French or German language and literature, should be the subjects. It is suggested that this is but a reasonable extension of the local and other examinations held under university sanction, and will be a step towards recognizing the increasing amount of study of modern languages in public schools. Meanwhile an influential syndicate has been appointed to consider the whole question of ordinary degree examinations, and those preliminary to honours or to commencing residence in the university. This is but a pendant to the thorough revision of the Cambridge Tripos schemes which has recently been carried out.

THE ninth annual meeting of the English Dialect Society was held in Manchester on Monday last. The mayor, who presided, pronounced the report to be of a satisfactory character as regards the financial position of the Society and its future prospects, suggesting that probably at a period not far distant the Society would issue an English Dialect Dictionary as an adjunct to the ordinary English dictionary.

THE Cambridge Teachers' Training Syndicate have changed their plan of lectures for the ensuing Easter term, and intend to obtain one or more lectures from distinguished teachers, among whom this year will be Dr. Abbott, of the City of London School; Mr. H. W. Eve, Head Master of University College School; Mr. J. S. Philpotts, Head Master of Bedford Grammar School; and Mr. Arthur Sidgwick, Fellow and Tutor of Corpus Christi College, Oxford, and formerly an assistant master at Rugby.

DR. EBERS's 'Egypt,' with notes by Dr. Samuel Birch, is being printed in advance of the serial issue, and the second volume, completing the work, will be ready next month.

MESSRS. REMINGTON & Co. have in the press a selection of English poetry for boys, arranged by Mr. Mowbray Morris, and entitled 'Poets' Walk.'

THE Cambridge Local Examination Syndicate propose to hold an additional examination in August or September in subjects appointed for the examination in the December next following, open to persons under eighteen years of age on the 1st of September, or to those over eighteen who desire to qualify for legal or medical study or to be exempted from the "Little-Go." This is in

accordance not only with the opinions of many residents in Cambridge, but also with the expressed wishes of the General Medical Council. There can be little doubt that when such an examination is established it will tend very strongly to induce intending undergraduates to obtain exemption from the Little-Go before commencing residence at the university.

A TREATISE on the assimilation of letters in Irish will shortly be published by Mr. J. Molloy as a companion to his work on gemination, which appeared in 1881.

MR. J. INGRAM is going to publish, through Mr. Bogue, a volume called 'Claimants to Royalty.' It will consist of sketches of various claimants from the pseudo-Smerdis down to modern times. Some information which has never been previously published with regard to the attempt by Perkin Warbeck on the English crown will be included.

MR. A. SMYTHE PALMER, author of 'Leaves from a Word-Hunter's Note-Book,' has compiled a philological work entitled 'Folk-Etymology: a Dictionary of Words corrupted in Form or Meaning by False Derivation or Mistaken Analogy,' its object being to correct the form or assumed derivation of many words and expressions which have varied very much from their original forms.

WE understand that the Clarendon Press will publish the Register of the University of Oxford, which will be edited by Mr. F. Madan, M.A., Sub-Librarian of the Bodleian Library.

SIXPENNY literature is rapidly on the increase. MESSRS. Ward, Lock & Co. will shortly publish a sixpenny edition of Max Adeler's work, 'Out of the Hurly-Burly,' with all the original engravings—nearly 400 in number—by Arthur B. Frost. This edition will be similar in size to the "Sunbeam Series," and will be complete in every respect. The same firm also announce a similar sixpenny edition of the first series of Hood's 'Own,' with about 200 of the original illustrations. 'The Pickwick Papers,' for sixpence, complete, will form the new volume of Mr. Warne's "Notable Novels."

MR. A. HEWITSON, of the *Preston Chronicle*, has in preparation a 'History of Preston,' to be brought down to the present time, and containing a chronology of all important local events from the year 705. It will contain a map and illustrations, and comprise about five hundred pages of printed matter. Mr. Hewitson is the author of 'Stonyhurst College, Present and Past,' 'Preston and its Churches and Chapels,' and other local works.

WE spoke last week of the republication of Mr. Maskell's works on ritual. We may now add that the additions to the 'Monumenta Ritualia' amount to 200 pages.

MESSRS. SONNENSCHN & Co. have in the press 'The Best Books,' a classified list of the best English works on various subjects, by Mr. J. Jacob.

WE mentioned some little time ago that a previously unknown poem by Lermontof, entitled 'Sashka,' had appeared in the *Russkaya Muisl*. Since then an unfinished novel by the same author, of which nothing

was known before, has been published in the *Russky Vestnik*. It is called 'Knyazhna [Princess] Ligovskaya.' Its chief interest seems, according to the *Noroe Vremya*, to consist in the fact that it throws some light on the character and on the development of the creative power of the author. He has, as usual, depicted himself under the guise of the hero of the story, Gregory Pochorin, whose portrait seems to be an early study for the finished picture of the chief character in Lermontov's well-known novel 'A Hero of our Own Times.'

WITH reference to the action recently brought in Paris against M. Zola for introducing the name of an existing person into a novel, the *Noroe Vremya* tells a story of an author's somewhat similar troubles in St. Petersburg some five-and-thirty years ago. General Dubelt, in his capacity of theatrical censor, objected to a name in a new piece by Nicholas Polevoi as being possibly the name of some living man. Polevoi replied that after many throes he had evolved that name from his own fancy. Dubelt maintained his ground, and the dispute lasted until the censor and the dramatist were taking leave of each other at the foot of the stairs (*lyéstnitsa*). To prove that no great throes need precede the birth of a name, Dubelt exclaimed, "I have just invented a new name, Lyestnitsuin. I would bet that no such name really exists." In the hall there was standing a man who held a petition in his hand. "Who are you? What's your name?" said the general, as he took the petition from him. "The retired soldier Lyestnitsuin," replied the man. General Dubelt looked at Polevoi and shrugged his shoulders. And there the dispute ended.

A WRITER using the *nom de guerre* of "Tatler" has in the press a work styled 'Old and New Chesterfield: its People and Steeple.' The book not only deals with the history of Chesterfield, but contains a number of legends about the crooked steeple. It is more than forty years since any work was issued bearing on the history of this "ancient borough."

THE Vincennes University of Indiana has started a lottery, of the profits of which the university is to receive 20,000 dollars. "The scheme," says the New York *Nation*, "is said to be in the hands of 'old lottery men from Louisville,' and is a disgrace to the state and to the university."

'GUJARAT AND THE GUJARATIS: Sketches from Life,' is the title of a little work that is being issued by Messrs. Allen & Co. The author, Behramji M. Malabari, is, as his name implies, a Parsee, educated by missionary and other teachers. Of late years he has become known as a journalist in Bombay, where he conducts the *Indian Spectator*. Surat being his birthplace, there is much about the people of that ancient city.

THE latest additions to the Egerton Library of Manuscripts in the British Museum comprise 'A Portuguese Chronicle of Afonso I. of Portugal,' by Duarte Galvam, differing in some respects from the printed copy; Epitaphs in Norfolk Churches; Correspondence of Edward Lord Zouche, Lord Warden of the Cinque Ports, 1615-1636; three volumes of Welsh Pedigrees, sixteenth and seventeenth centuries; and a Register of "In-

quisitiones post mortem" for Cheshire from the time of Edward III. to Richard III.

THE well-known Greek scholar M. Henri Weil, of the École Normale in Paris, was elected last week a member of the Institut, in the Académie des Inscriptions et Belles-Lettres. M. Weil is a Jew as well as his three colleagues in the same Académie, M. Bréal, M. J. Derenbourg, and M. Jules Oppert, and all four, curious to say, are of German origin. There are two Jews in other sections of the Institut, viz., M. Adolphe Franck, in the Académie des Sciences Morales et Politiques, and the Director of the Observatory, M. Maurice Loewy, in the Académie des Sciences. The last is of Austrian origin. MM. Franck, Bréal, and Oppert are also professors in the Collège de France. Decidedly France is the only country where merit is rewarded with the highest distinction without regard to race, nationality, or religion.

THE death is announced of M. Auguste Barbier, "l'auteur des Iambes." His Iambes made a great sensation in their day, but none of his succeeding writings attracted much attention; still their author was elected a member of the Academy in 1869 in preference to Gautier.

THE German translation of 'Nana' has been suppressed at Berlin.

OF the 1,422 candidates who recently presented themselves for the Matriculation Examination of the Bombay University, 351 passed. Among the candidates were eleven young ladies, of whom seven were successful.

WE are glad to announce that Messrs. Williams & Norgate will shortly publish a Pāli handbook compiled by Dr. O. Frankfurter, consisting of an elementary grammar, a reading-book, and a glossary. The want of a brief and cheap grammar of Pāli has been for a long time felt by students of the Indian languages, and its value will be enhanced by a bibliography of printed Pāli books which will be appended to it. For the reading-book Dr. Frankfurter has selected the so-called 'Parittam,' a book which has been compiled in Ceylon from different parts of the 'Sutta Pitāka,' and which is much used as a devotional work in Ceylon as well as in Burmah.

SCIENCE

MAJOR JAMES RENNELL, F.R.S.

THE accidental discovery, not long since, of a medallion of Major James Rennell among the treasures of the India Museum, on the occasion of their transfer to South Kensington, suggested to Col. H. Yule, C.B., the happy idea of writing a short biographical sketch of this Anglo-Indian worthy of the past century. As an eminent Eastern geographer and a Bengal Engineer of note, Col. Yule is the fittest person to do justice to the fame of the father of Indian geography, himself a member of that same corps which has produced a Napier, a Patrick Stewart, a Chesney, and many another honoured name. Col. Yule hints darkly at the possibility of enlarging the present sketch into a proper biography, and we trust, both for the sake of the memoir and of its readers, that the same hand that has sketched the outlines may consent to bring the picture to completeness. In the mean time we are grateful for the new facts which have been so diligently ransacked and brought together in the present little memoir, for Rennell

was a brilliant actor in the Indian campaigns towards the close of the last century, and his ashes are honoured by a resting-place in our great Abbey. His early days as a midshipman testified to the pluck and also to the scientific tastes of the young officer, for several of his surveys in the Indian Archipelago date from the time when he was twenty years of age. He was next created "Practitioner Engineer" and "Surveyor," and commenced the collection of materials for a geographical knowledge of Bengal which subsequently bore fruit and developed into his famous 'Memoir of a Map of Hindostan' and his map of India, the first fairly accurate map of that vast country, whose surveys are now the grandest of the world. It was not till 1767 that Rennell was made Surveyor-General, but he had already made a reputation, and was highly spoken of by the Board in their letter to the Court of Directors. During the preceding year he had accidentally fallen into the clutches of a band of marauding brigands, who had sallied forth from the jungles at the foot of the Himalayas to ravage Kuch Behan. Rennell and his small escort found themselves surrounded by the enemy, but all appear to have escaped without much difficulty except the commander, who was not so fortunate. Rennell says:—

"As for myself, I was so entirely surrounded that I never expected to escape, but having the good fortune to preserve my sword, I defended myself pretty well in front, and kept retreating backwards till I had very few behind me, when I turned and fled for it. A hardy fellow followed me close, but paid the price of his life for it; the rest of them, thinking that I was too much wounded to run far, remained in their places, but kept a continual firing on me till I was out of sight; none of the Balls, however, hit me. Providence must have strengthened my arms whilst I was retreating; for now I found both of them deprived of their strength, and indeed no wonder, for one of them was cut in three places, and the Shoulder Bone belonging to the other divided. One stroke of a Sabre had cut my right Shoulder Bone thro', and wounding several of the Ribs besides a Stab in the same arm and a large Cut in the hand, which has deprived me of the use of my forefinger."

Such was the stuff of which these early Anglo-Indian heroes were made. When human foes failed Rennell was not discouraged, for he soon after speaks in a private letter of having despatched a large leopard, which had wounded five of his men, by thrusting a bayonet down his throat, and winds up with the characteristic remark, "You see I am a lucky fellow at all times."

Rennell was married in 1772 at the age of thirty to Miss Jane Thackeray, the grand-aunt of the famous novelist and daughter of Archdeacon Thackeray, who had been head master of Harrow. Five years later his health failed to such an extent that he was compelled to apply for the grant of a pension. In those days no pension system existed; but, after some correspondence, a retiring allowance of 600*l.* per annum was granted by the Court of Directors, and Rennell, in spite of his wounds, lived to enjoy his pension in England for fifty-three years. From the first year of his retirement he devoted himself to geographical studies, and one of his earliest labours was an atlas of Bengal. This was eventually followed, after some minor works, by a 'Memoir of a Map of Hindostan,' a work which gradually assumed important proportions, and served to establish Rennell's reputation. In 1791 he received the Copley Medal from the hands of Sir Joseph Banks, the President of the Royal Society, for his various services to science, and especially for a paper 'On the Camel's Rate as applied to Geographical Purposes.' Rennell was soon attracted by the scope for geographical investigation offered by the vast continent of Africa, and the African Association, which Col. Yule not inaptly terms the grandparent of the Royal Geographical Society, numbered Rennell among its earliest members. The papers which he contributed to the *Philosophical Transactions*, *Archæologia*, and other

periodicals are too numerous for detailed notice, but a book on the 'Geographical System of Herodotus,' calls for special mention as indicative of the singular penetration and judgment which often enabled him, though ignorant of Greek, to get at the true meaning of the author in spite of the translator's blunders. His activity was not confined to terrestrial geography, for he examined and collated the log-books of a vast number of the ships of war and East Indiamen which had traversed the Atlantic and Indian seas for thirty or forty years. The result was a work of large compass, consisting of charts and text, edited by Mr. J. Purdy in 1832.

In the event of the present pamphlet being amplified into the form of a biography, we would draw attention to several facts concerning Rennell related in Markham's 'Memoir on the Indian Surveys.' From that work we learn, *inter alia*, that Lambton's triangulation, which gradually developed into the magnificent Trigonometrical Survey of India, failed at first to secure Rennell's support, who was strongly wedded to the old system of route-surveys originating from an astronomical base, but that he eventually acknowledged the superior accuracy and utility of the triangulation. It is pleasing to learn that Rennell, like many other truly great men, was most diffident and unassuming in manner, and Col. Yule assures us that he belonged "to what would now be called the Liberal party, though his liberalism had nothing of the character which loves to disparage with nauseous nicknames those who are jealous for the greatness of England." But we are not concerned with Rennell's politics; it is enough for us that he was one of England's first and great geographers, and a rival of D'Anville in France and Ritter in Germany. By telling us so much that is new and interesting of this worthy, Col. Yule has earned the thanks of his readers.

SOCIETIES.

ROYAL.—Feb. 16.—The President in the chair.—The following papers were read: 'On Impact with a Liquid Surface,' by Mr. A. M. Worthington.—'The Minute Anatomy of the Thymus,' by Dr. H. Watney.—'On the Influence of the Galvanic Current on the Excitability of the Motor Nerves of Man,' by Dr. A. Waller and Mr. A. de Watteville.—and 'On the Excretion of Nitrogen by the Skin,' by Dr. B. Power.

ASIATIC.—Feb. 20.—Sir E. Colebrooke, Bart. President, in the chair.—The Rev. W. Wilson and Messrs. A. W. Macdonnell and E. Macarthy were elected Resident Members; and the Right Hon. Sir A. H. Layard, Messrs G. McCorkell and K. T. Best, and the Rev. Mr. Bruce non-Resident Members.—The Rev. Mr. Schön read a paper 'Upon the Hausa Language,' the *lingua franca* of Western Africa, of which he has published a grammar and a dictionary, texts and translations of the Holy Scriptures, having acquired his knowledge during a long residence in that part of Africa.—Mr. R. N. Cust followed with a paper 'On African Scholars.' Dividing Africa into three regions, each containing two distinct groups of languages, he went over the long roll-call of the names of those who had contributed to the knowledge of one or more of the scores of languages spoken on that continent, all of which are unwritten. He remarked that but a small portion of the work which had to be done had been as yet accomplished, and that till this was done it was of no use to discuss the question of the origin of languages.

SOCIETY OF ANTIQUARIES.—Feb. 16.—Mr. E. Freshfield, V.P., in the chair.—Mr. H. B. Hull exhibited, through Dr. C. S. Percival, a small MS. volume, bound in red morocco, and entitled 'A List of his Majesty's Navie Royal, with their Dimensions, Number of Men, and Guns.' The date of the book was 1660, the year in which Pepps was appointed Clerk of the Acts of the Navy. The sides of the book bore the name of Edwardus Dering, to which had been added later the title of Mercator Regius. It appears from the 'Calendar of State Papers' (Car. II., Domestic, 1660-1661) that an Edward Dering was appointed to the office of 'King's Merchant in the East for buying and providing necessaries for apprelling the navy.'—The Rev. Canon Pownall, by permission of Mr. H. Rodgers, exhibited a gold ring found at Gilmorton, and bearing

ing the words "The King's Gift" and the initials I. B.—Mr. J. Evans suggested it might have been made out of a royal touchpiece in the time of James I.—Mr. J. E. Nightingale exhibited a bronze heater-shaped seal of Vilhelm Ischier (probably Falliser), dug up in Wyndham's Park, Salisbury.—Mr. E. Peacock communicated some notes on the uncouth names given by the Puritans to their children.—Sir H. Dryden laid before the society an account of the remains found at a burial-place on Marston Hill, co. Northampton. This was intended to supply some omissions in the account of those remains published in the *Archæologia*, vol. xxxiii.

ROYAL SOCIETY OF LITERATURE.—Feb. 15.—Mr. J. Haynes in the chair.—Mr. Fleay read a paper 'On Homer and Comparative Mythology,' in which he maintained that, although the fundamental principles of comparative mythology were now firmly established, the application of these principles, as made by Prof. Max Müller, Sir G. Cox, Kuhn, and others, had led to numerous contradictions and absurdities. This, he said, arose from each mythologist identifying his own view with the powers of nature, the sun, the dawn, or the storm, and with many deities who had distinct and independent functions. Mr. Fleay then gave in detail his own interpretation of the chief deities of the 'Rig Veda' and of Homer, and pointed out the interpretation which would be necessary, on his hypothesis, for a large number of myths, including those of the Iliad and Odyssey.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Feb. 15.—Rev. S. M. Mayhew in the chair.—Major di Cesnola exhibited a collection of gold articles found in Cyprus, for the most part at Salamina.—Among the other foreign exhibits was an interesting scarab exhibited by Mr. C. Sherborn, of late Egyptian style, which was described by Mr. W. de Gray Birch.—A portrait of Milton, supposed to have been painted at an early period of the poet's life, was described by Mr. E. Walford: the head is laureated.—Mr. W. G. Smith exhibited a glass muller-like object used in the straw manufacture of Dunstable, but similar in form to many objects of the same material frequently found in London.—Mr. Loftus Brock described various ancient articles of pottery from London Wall; and Mr. T. Wright exhibited a fine *couteau de chasse*, ornamented with the feathers of the Prince of Wales, which is said to have belonged to Owen Glendour. It is, however, of the early part of the seventeenth century.—The first paper was by Dr. Phené, on recent explorations and excavations made by the author in Scotland. After directing attention to the legends of the great worm or serpent of Wormiston, which was said to have coiled itself on the base of the remarkable terraced hill there, the lecturer passed in review the extraordinary mounds of artificial formation which exist in various parts of the world having the shape of a serpent clearly defined. The last of these mounds which had come under his notice was excavated at a point which he indicated, and traces of burning and charcoal were found precisely as in others of the same description. The paper was illustrated by a large series of diagrams and views.—The second paper was by the Rev. Mr. Lach-Szyrma, and was descriptive of St. Hilary Churchyard, Cornwall, where monuments of the Roman and Celtic periods are to be met with, which, with the old tower of the church, attest the continuance of Christianity in the district probably from the fourth or fifth century.

NUMISMATIC.—Feb. 16.—Mr. W. S. W. Vaux, V.P., in the chair.—Messrs. W. J. Andrew, J. Ashtell, J. E. Backhouse, E. Leggett, and C. W. Oman were elected Members; and the name of M. G. Schlumberger, an Honorary Member, was added to the list of the Ordinary Members.—Canon Pownall exhibited an impression of an Irish Waterford halfpenny of King John, now in the library of the Royal Society of Antiquaries, Dublin, and believed to be unique. This coin has on the reverse the cross pommée instead of the ordinary cross, a fact which tends to confirm the attribution to John of the coins with the cross pommée, of the short cross class, in the English series.—M. Terrien de La Couperie contributed a paper on the silver coinage of Tibet, in which he showed how Nepal and China have always provided for the wants of Tibet in the matter of coinage, and that the influence of the coinage of those countries may be traced upon the money of Tibet even when it was struck within the Tibetan frontiers. In illustration of his remarks M. de La Couperie exhibited impressions of Nepalese coins discovered in Tibet by the Abbé Hue and by him presented to the Bibliothèque Nationale in 1847; also photographs of the coins of Tibet in the British Museum and India Office collections, consisting of the following varieties: Tibetan, of the date 1772; Tibeto-Nepalese, 1788-92; and Tibeto-Chinese, 1793-1822.

CHEMICAL.—Feb. 16.—Prof. Roscoe, President, in the chair.—It was announced that the Council proposed Dr. Gilbert as the President for the coming year; Dr. Schunck and Mr. Griess as Vice-Presidents; Drs. Atkinson and Japp, Capt. Abney, and Mr. O'Sullivan as Members of Council, instead of Dr. Tidy and Messrs. Carteighe, Roberts, and Warington.—The following papers were read: 'On Benzylphenol and its Derivatives,' Part II., by Mr. E. Rennie. The author has obtained and studied the following derivatives: benzylphenol sulphonic acid, mononitrobenzylphenol, amido-benzylphenol, dinonitrobenzylphenol, nitro-bromobenzylphenol. The same nitrobenzylphenol derivative is obtained whether nitric acid acts on the potassium bromosulphonate or bromine acts on the potassium nitrosulphonate. The formulae of these substances must, therefore, be symmetrical. Benzylphenol is, therefore, a para derivative. The author quotes other evidence in support of this view.—'On the Buxton Thermal Water,' by Mr. J. C. Thresh.—'On Retrograde Phosphates,' by Mr. F. J. Lloyd.—'Contributions to the Knowledge of the Composition of Alloys and Metal Work,' for the most part Ancient, by Mr. W. Flight. This paper contains analyses of some copper nickel coins of Bactria; some coins of ancient India, about 500 B.C., containing silver, copper, lead, &c.; a figure of Buddha containing four per cent. of silver chloride; 'Bidal' ware and 'Koft-Gari' work from India; some iron and bronze implements from the Great Pyramid; copper spear-heads from Cyprus; a Hebrew shekel; various old Roman bronzes, &c.—'On the Dissociation of Chlorine,' by Messrs. A. F. Smith and W. B. Lowe.

PHILOLOGICAL.—Feb. 17.—Mr. H. Sweet, V.P., in the chair.—Mr. Cayley read a paper 'On Greek Pronunciation, and the Distribution of the Greek Accent.' He tried to trace a revolution in the Greek sounds to the vast extension of the language under the Macedonian kings, and later to large bodies of migratory Jews and Syrians who formed the nuclei of the Christian Churches. As to accents, Mr. Cayley thought that those which are placed nearer the end than need be tended to emphasize the whole word, and to show that it had a more important or definite meaning. He instanced *παῖς* contrasted with *μήτηρ*, *ἱρὰ* with *δύο*, &c., and noticed the varying accent of the preposition before and after the noun, and the oxytone tendencies of proper names, personal pronouns, &c.—Mr. B. Dawson read some 'Notes on Translations of the New Testament.' He contended that the Revised Version had not always selected the best translation; that in their slavish imitation of the Greek text the revisers had often removed some of Tyndale's good idiomatic English phrases, and substituted for them others having a foreign ring about them; and that (if there could possibly be any one who desired a literal translation) the Revised Version might easily be made still more literal without damaging its style.

METEOROLOGICAL.—Feb. 15.—Mr. J. K. Laughton, President, in the chair.—The following gentlemen were elected Fellows: Dr. G. Oliver, Messrs. W. Aronsberg, W. G. Birchby, J. R. Capron, P. Crowley, W. W. Culcheth, D. Cunningham, S. Cushing, W. N. Greenwood, E. Kitto, J. Mansergh, H. S. H. Shaw, G. W. Stevenson, and W. H. Tyndall.—The papers read were: 'Notes of Experiments on the Distribution of Pressure upon Flat Surfaces Perpendicularly Exposed to the Wind,' by Messrs. C. E. Burton and R. H. Curtis.—'The Principle of New Zealand Weather Forecasts,' by Commander R. A. Edwin.—and 'The High Atmospheric Pressure of the Middle of January, 1882,' by Mr. H. S. Wallis.—The electrical thermometer lent by Messrs. Siemens Brothers for observing the temperature of the air at the summit of Boston Church tower was exhibited.

SOCIETY OF ARTS.—Feb. 17.—Mr. A. J. Balfour, M.P., in the chair.—A paper 'On the Depreciation of Silver as it affects India' was read before the Indian Section by Mr. J. M. Maclean.

Feb. 20.—Sir F. Bramwell in the chair.—Capt. Abney delivered the concluding lecture of his course of Cantor Lectures 'On Recent Advances in Photography.'

Feb. 22.—Lord A. S. Churchill in the chair.—Twelve candidates were proposed for election.—A paper 'On the Production and Use of Gas for Purposes of Heating and Motive Power' was read by Mr. J. E. Dowson.

HISTORICAL.—Feb. 16.—The Right Hon. Lord Aberdare, President, in the chair.—The following gentlemen were elected Fellows: Messrs. J. P. Taylor, A. Cochrane, J. R. V. Marchant, and T. Hockley.—The following papers were read: 'Fortresses and Castles of South Arabia according to the Ilk of Hamdani,' by Dr. G. G. Zerffi.—and 'Innocent I. and the Siege of Rome by Alaric,' by Rev. W. Dawson.

SOCIETY FOR THE PROMOTION OF HELLENIC STUDIES.—Feb. 16.—Prof. C. T. Newton, V.P., in the chair.—The Chairman read a paper, by Mr. W. M. Ramsay, on two Phrygian necropolises examined in his recent expedition: (1) that of Duganlu, discovered by Leake in 1820, which, besides numerous rock sculptures of a rude character, contains the famous tomb of Midas; and (2) one near Ayazeen, now first discovered by Mr. Ramsay. In this newly found necropolis Mr. Ramsay described a tomb with a window guarded by two lions carved on the face of the rock, in much the same attitude as those on the Lion Gate at Mycenæ; on the ground, not far off, lay a broken slab, on part of which another lion's head had been carved in strikingly bold relief. Mr. Ramsay believed these tombs to be of great antiquity, and of vital importance for the history of Phrygian art. A short account was given also of a remarkable figure of a ram found near Duganlu. Drawings and photographs were submitted to the meeting. A discussion followed, in which the Chairman, Mr. Cust, and Mr. Hyde Clarke took part.—Mr. Gardner read a paper, by Rev. E. L. Hicks, on the 'Characters' of Theophrastus as illustrated by extant inscriptions. He showed with considerable success that many doubtful phrases and allusions could be explained by reference to monumental evidence.—After some remarks by the Chairman and Mr. Gennadius, Dr. Waldstein read a paper on a figure of Hermes on a silver patera found at Bernay, and now in the Louvre. He maintained that the resemblance of attitude between this figure and one of those on the drum from the temple of Artemis at Ephesus, now in the British Museum, gave ground for believing that the silversmith who made the patera had the figure from the temple either before him or in his mind.—Mr. Newton thought the theory not improbable, and mentioned one or two points which seemed to support it.—The reading of the paper announced by Mr. Stuart Glennie on Samothrace was postponed from want of time.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 8.—'The Gods of Canaan,' Rev. Prof. A. H. Sayce.
—Institute of Actuaries, 7.—'Improved Method of Approximating to the Value of Annuities Involving Three or more Lives,' Mr. G. F. Hardy; 'Valuation of Policies subject to Half-yearly and Quarterly Premiums,' Messrs T. B. Sprague and G. King; 'Rate of Interest in Annuities-Certain,' Mr. G. F. Hardy.
—Institute of Surveyors, 8.—'Distress for Rent,' Mr. J. E. Hanley.
—Geographical, 8½.—'Recent Exploration of the Sources of the Irrawaddy,' Major J. E. Sandeman.
Tues. Royal Institution, 8.—'Mechanism of the Senses,' Prof. J. G. M'Kendrick.
—Civil Engineers, 8.—'Steel for Structures,' Mr. E. Matheson.
—Society of Arts, 8.—'Scientific and Technological Education in Russia,' Prof. F. H. Hodgkiss.
—Spelling Reform Association, 8.—'Experiments in Teaching to Read,' Mr. J. B. Kunkell.
Wed. Entomological, 7.
—Society of Arts, 8.—'The Teaching of Forestry,' Col. G. F. Pearson.
—British Archaeological Association, 8.—'Ancient Ecclesiastical Glass Painting,' Mr. W. H. Cope; 'Roman Villa recently Discovered at Methwold, Norfolk,' Mr. C. Brent.
Thurs. Royal Institution, 8.—'Geographical Distribution of Animals,' Dr. P. L. Sclater.
—Archæological Institute, 4.
—Royal, 4½.
—London Institution, 7.—'The Storage of Powder,' Prof. W. E. Ayton.
—Linnæan, 8.—'Habits of the Coral-reef Annelid, *Pala's viridis*,' Rev. T. Powell; 'Lichens of New South Wales,' Mr. C. Knight; 'Butterflies collected by Lord Walsingham in California,' Mr. A. G. Butler.
—Chemical, 9.—'Luminous Incomplete Combustion of Ether and other Bodies at Temperatures below Redness,' Mr. W. H. Perkin; 'Action of Aldehyde on Phenanthraquinone in Presence of Anasoline,' and 'Application of the Aldehyde and Anasoline Reaction in determining the Constitution of Quinones,' Messrs F. R. Japp and F. W. Streetfield.
—Antiquaries, 8½.—'Election of Fellows.'
Fri. United Service Institution, 8.—'Review of the Ship-Building and Arming Policy of the last Five Years at Home and Abroad,' Sir T. Brassey.
—Philological, 8.
—Royal Institution, 9.—'Roman Antiquities recently Found in London,' Mr. A. Taylor.
Sat. Royal Institution, 3.—'Language, Mythology, Construction and Characteristics of the Iliad and Odyssey,' Mr. W. W. Lloyd.

Scientific Gossip.

THE first annual general meeting of the London Sanitary Protection Association is to be held this afternoon. Prof. Huxley and Prof. Fleeming Jenkin will address the meeting, and so will Dr. Lauder Brunton, Mr. Timothy Holmes, the Hon. and Rev. Mr. Fremantle, Sir W. Tyrone Power, and others.

THE subject of Prof. Tyndall's course of three lectures at the Royal Institution will be 'Resemblances of Sound, Light, and Heat,' to be given on Thursdays, March 16th, 23rd, and 30th. Prof. H. G. Seeley will give three lectures on 'Volcanoes,' on Saturdays, March 18th and 25th, and April 1st.

MR. DAVID BOGUE announces for early issue the following works:—'A Handbook to the Industries of the British Isles and the United States,' by Mr. G. Phillips Bevan, and 'Our Common British Fossils and Where to find Them,' by Dr. Taylor.

DR. DYCE DUCKWORTH is about to edit a complete edition of the works of the late Dr. Begbie.

IN connexion with the copyright question, it may be mentioned that two separate editions of the lectures of Dr. Matthews Duncan on obstetric subjects have appeared in the United States at a price of ten cents, the cost of the lectures as published in England being about as many shillings.

M. PLANTÉ has found that the process of forming his accumulators is shortened by applying heat while charging. Between 70° and 80° C. the resistance is much less, but there is no advantage in exceeding those limits.

MR. O. A. DERBY, in the *American Journal of Science* for February, has an interesting paper on the geology of the diamond, giving the results of his researches in Brazil. He arrives at the conclusion that the formation in which diamonds are found is of the Cambrian age.

ADAM VON BURG, the vice-president of the Vienna Academy, died on the 1st of February, aged eighty-five. He will be remembered for his mechanical and mathematical papers, which have from time to time excited much attention.

FINE ARTS

ROYAL ACADEMY OF ARTS.—OLD MASTERS EXHIBITION.—NOW OPEN, from 9 to 6.30. Will CLOSE March 11th. Lighted at Dusk with the Electric Light.

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—THE WINTER EXHIBITION CLOSES ON SATURDAY, March 11th, 5a, Pall Mall East. From Ten to Five.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, Secretary.

GROSVENOR GALLERY.—WINTER EXHIBITION.—The Winter Exhibition at the Grosvenor Gallery NOW OPEN, from Ten till Six, with a COLLECTION OF WATER-COLOUR DRAWINGS, and a complete COLLECTION OF THE WORKS OF G. F. WATTS, R.A., forming the first of a series of Annual Winter Exhibitions illustrating the Work of the most eminent Living Painters.—Admission, 1s.; Season Tickets, 5s.

WORKS by the late JOHN LINNELL.—A LOAN COLLECTION OF CHOICE PICTURES by this Master is NOW OPEN at ALTHUR TOOTH & SONS' GALLERY, 5, Haymarket, opposite Her Majesty's Theatre.—Admission, 1s.—The proceeds for the Benefit of the Artists' General Benevolent Institution.

OLD BOND STREET GALLERIES, 39a, Old Bond Street, Piccadilly, W.—NOW OPEN THE ANNUAL EXHIBITION of Selected WATER-COLOUR DRAWINGS by Deceased and Living Masters.—Admission from Ten till Five, 1s., including Catalogue.—THOS. AGNEW & SONS.

DORÉ'S GREAT WORKS.—CHRIST LEAVING THE PRÆTORIUM; CHRIST ENTERING JERUSALEM; and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

The Great Artists.—Meissonier. By J. W. Mollett.—*Murillo.* By E. E. Minor.—*A. Dürer.* By the Rev. R. F. Heath.—*Mantegna and Francia.* By J. Cartwright. Illustrated. (Sampson Low & Co.)

MR. J. W. MOLLETT has been more fortunate in the choice of his subject than in the execution of his task. The reader may turn over this book in vain if he hopes to find anything new about M. Meissonier, or a well-considered and comprehensive analysis of his works. Mr. Mollett supplies some biographical information, none of which is new. Yet M. Meissonier is no Trappist, but a man who has lived long enough in Paris to be called "the Nestor of French art." This is a queer title, which not even the artist's years make appropriate. His biographer has not even taken the trouble to find out whether M. Meissonier was born in 1811 or 1813, a point about which authorities differ; but he accepts without demur the dashing assertion of M. J. Claretie, although he does not always accept that writer's word on other points of less importance. It is due to Mr. Mollett to say that he corrects, or endeavours to correct, an assertion of Gautier's, that is echoed by M. Claretie, that the first picture M. Meissonier exhibited was 'Le Petit Messager' of 1836. Mr. Mollett

quotes a memorandum of the painter's to the effect that 'The Visitors,' "mon premier tableau, exposé en 1833 ou 1834," fetched a hundred francs, being bought by the Parisian Society of Lovers of the Fine Arts, and passed at the death of its possessor, M. Poturlé, into the hands of Sir Richard Wallace. Sir R. Wallace still possesses, we may add, a little picture painted on copper, which is said to have been the first of M. Meissonier's works that was exhibited; but no date is given, nor is it said where the painting was shown. What Gautier meant was, doubtless, that 'Le Petit Messager' was the first of M. Meissonier's contributions to the *Salon*. It is noteworthy that 'The Visitors' is less remarkable for high finish than for the breadth of its Rembrandtish effect.

Mr. Mollett's book is mainly filled with extracts from contemporary criticisms on M. Meissonier's works, and thus affords not a substitute for a biography, but a tolerable sketch of the history of opinion respecting the painter. Had our author taken more pains such a sketch might have been made readable, and given a vivid idea of the slow victory hardly won by an admirable painter and noble designer, who, like all original men, had to educate his public before they believed in him, and who even now is esteemed on account of the smallness and marvellous finish of his panels rather than because he is one of the half-dozen moderns who from the searching and complete character of their invention and technique are worthy to be compared with the old masters. No exquisite *mot* has been uttered about Meissonier's art like that which Præault invented about Ingres: "C'est un Chinois qui se prend pour un Athénien." On the other hand, some stories are current of the great miniaturist which, if not strictly true, are at least amusing. Mr. Mollett's version of one of these is that in his youth the painter had to do with a publisher (*éditeur*?) who, knowing his habit of sketching on any material which was at hand during moments of forced inaction, made a practice of keeping him waiting in an ante-room, in which the table was supplied with pencils and strips of paper, which M. Meissonier regularly covered, without noticing that he was producing what his ingenious host readily turned into money. M. Chesneau said that whereas breadth and grandeur characterize Meissonier's smallest panels, David and his school, whose example used to be always quoted against our painter, had the knack of imparting an air of littleness to canvases of the largest dimensions. Few sarcasms are so true as this; as may be seen by comparing 'La Rixe' and 'La Partie de Boules,' which may be measured by inches, with the vast canvases of David and his followers. The most interesting new statement in this book is the last, which informs us that M. Meissonier will publish his own biography. It is unfortunate that the cuts before us are not better; those borrowed from the 'Contes Rémois' are actually worn out.

Miss E. E. Minor has not taken much trouble with her memoir of Murillo. She has used the old materials supplied by Cean Bermudez, Stirling, and Dr. Lücke. She has, however, done her work so cleverly that the book is readable. Of course she has not attempted to settle the exact date

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of Murillo's birth, only stating that it occurred at Seville, "probably on the last day of December, 1617." In fact, we have on this point, so far as she is concerned, learned nothing since Bermudez, nearly a century ago, discovered in the cathedral at Seville the register of the painter's baptism with the date January 1, 1618, and thus corrected the error of Palomino, who had recorded the year as 1613. That he was born the day before he was baptized is an assumption which has probability on its side; but that he remained several years without being made a Christian is improbable. A few errors in Miss Minor's book deserve correction. On pp. 38-9 the 'SS. Bonaventura and Leander,' a picture in the museum at Seville, is described as representing "ordinary-looking priests in white robes skilfully arranged." The fact is that these figures are among the noble works of Murillo, and that of St. Bonaventura wears a patched brown Franciscan frock. On p. 47 it is said that the crescent moon under the feet of the Virgin in the 'Immaculate Conception' in the Louvre "is a symbol of her triumph over every other being who has been elevated to divine honours by man." This is an untenable, not to say an unintelligible, explanation. The true one associates the Virgin with an emblem of the true Church upon earth according to the vision of St. John, which included "a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars." This is the woman who brought forth the "man-child" which "was caught up unto God and to his throne." On the same page Miss Minor confounds the apparition of the Virgin, as represented by Raphael in the 'Madonna di San Sisto' and the 'Madonna di Fuligno,' with the Immaculate Conception according to Murillo. The subjects are totally distinct.

The third book on our list is the Rev. R. F. Heath's condensed account of the life of Dürer, the materials for which were derived from a careful comparison of Mrs. C. Heaton's 'Life' with the 'Leben und seiner Kunst' of Dr. Thausing. The compiler tells us that he has exercised his own judgment on matters about which these, as he seems to think them, co-ordinate and equal authorities differ. It would perhaps be well to leave him at this point and simply admire the frankness of the statement. Nevertheless, let it be said that Mr. Heath ought to have decided according to the evidence before him. For example, he implicitly follows Dr. Thausing in defending Dürer's wife Agnes against the charges that rest on Pirkheimer's letter to Tscherte of Vienna, which describes Agnes as having "nagged" the painter to death. There may have been resentment and a tendency to exaggeration in the mind of the writer of that letter, but our opinion is the same as that of Mrs. Heaton and others, that the accuracy of the letter is not impugned by the arguments of Dr. Thausing. Dürer's silence as to the good or bad qualities of his wife is strong evidence against her; he had affectionate words for nearly everybody but Agnes Frey. We object to the pedantic spelling of proper names occurring in this book, but otherwise it is a useful work, of somewhat higher

value than most of the series to which it belongs.

In her memoir of Mantegna Miss J. Cartwright has taken for her guides Dr. Woltmann's careful essay on the life and works of the great Paduan, as published in the Dohme series, and the ably written dissertation of M. Basset. Older materials have performed sufficed for the brief notice of Francia. Our remarks may be confined to the former of this brace of biographies. As to the latter artist, it is a pity the materials for an exhaustive history of his life are not yet gathered; still more needed is a well-digested catalogue of the works of the Bolognese—works which in one of their phases reflected the lustre of Mantegna, and in another were obviously influenced by Raphael, while in a third they recall the motives and even the manner of G. Bellini, whose sister Niccolosia Mantegna married. The literary skill shown in this volume of joint lives is greater than is shown in some numbers of "The Great Artists" series. The facts have been carefully fused into a continuous and homogeneous narrative, and, while the author owes much to Dr. Woltmann, she shows unusual care and discretion in borrowing. On the whole, her book is creditable to her. The life of Mantegna was fuller of incidents than was usual among artists who were not monks like Fra Angelico, nor rowdies like Cellini. The personality and acts of Mantegna, like those of Rembrandt and Dürer, are intensely interesting, and have been duly brought out in this volume.

WESTMINSTER ABBEY.

THE committee for the defence of Westminster Abbey have fixed the 1st of March as the last day for receiving signatures to the memorial praying for an inquiry into the circumstances of the late encroachment on the Abbey buildings by Westminster School. The memorial of the committee will be strengthened by others from the Society of Antiquaries and the Royal Archaeological Institute. The authorities of the school have already begun the work of destruction, and have so justified the fears of those who contend that they are not fit custodians of buildings of historical importance. We wish the memorialists success.

The standing committee of the governing body of the school have issued a statement showing that whereas in 1864 there were 144 boys attending the school, in 1881 the number was 215, an increase in seventeen years of seventy-one. Considering the growth of London and the wealth of the school this increase is slight. When we turn to St. Paul's School, which got rid of the restriction which confined its pupils to 153 so late as January, 1877, we find that, though it is more hampered for room than Westminster, it has grown as fast in five years as Westminster has in eighteen. It may be remembered that the transference of St. Paul's School to Kensington was opposed by an eminent authority on the ground that if the removal were allowed Westminster would be able to retain neither masters nor pupils.

NOTES FROM ATHENS.

I HAVE for months past had no new discovery or excavation to report in Athens or, indeed, in Greece. The epidemic of fever which prevailed in the summer and the heavy rains of the autumn hindered anything being done. But in Greece systematic investigation of the soil is not always needed to bring something to the light of day. Chance is often the best

archæologist, as the finding of the Minerva last year is enough to show. As long as the old *débris* at Athens is being cleared away, we shall never cease from time to time to rescue works of ancient art from their long slumber. Even higher must be the expectations entertained regarding the discovery of antiquities outside of Athens, where schemes are on foot which will involve a great disturbance of the existing surface of the land. The draining of Lake Copais, the piercing of the Isthmus of Corinth, the clearing of the Marsh of Halæ at the Piræus, may be looked upon as great works of excavation which cannot fail to lead to interesting archaeological finds. The classical authors tell us that two old cities, an Athens and an Eleusis, were said to be buried in Lake Copais; and although it is proposed in piercing the isthmus to adopt the line followed in ancient days, and not to go right through the sites of ancient ruins, the work will not be without fruit, as the discovery of an old cistern already proves. The clearing of the Halæ swamp, not far from the railway station in the Piræus, is already furnishing materials, for, besides some antiquities just brought to light, of which I shall speak in another letter, last year a marble statue of a child with the arms broken off was found, which is obviously part of a group. A preliminary sketch of this interesting relic was published in the June number of *Parnassus*, along with a description of it by Dr. Dragatsis. At the last meeting of the German Archaeological Institute here the director, Dr. Ulrich Köhler, reported that he had identified the statue as a copy of the 'Plutus' of Cephisodotus. No doubt remains of the meaning of the Halæ figure when one compares the drawing above mentioned with a picture of the well-known group at Munich which used to be erroneously styled 'Leucothoe,' and was first recognized by Brunn to be Irene with the infant Plutus. The upper part of the body is naked; drapery with many folds surrounds the legs, but leaves the feet bare. The child's head is covered with beautiful locks and adorned with a band. The face is turned upwards, and gazes with a soft and confiding expression at the missing figure, of which only a fragment of the drapery and of the left hand is to be seen, and a little piece of an object held by her and the child. This object, which was missing likewise in the Munich group, has in modern times been restored as a jug. In the newly discovered statue it is, however, to be recognized as a cornucopia; and in this point the attribute of the Plutus of Halæ agrees with that on an Athenian coin in the Munich collection on which Irene with the infant Plutus is depicted. The Munich Plutus also differs from the Attic in wanting the hair-band. It is obvious, therefore, that this discovery brings us nearer to the original work of Cephisodotus, as the Munich head, although ancient, is not the original head. It is a pity that in the swamp, at least till now, has not been found the imposing figure of Irene. If it should, we shall have two celebrated groups of the father of Praxiteles, a comparison of which would enable us to form a more exact idea of the bronze statue in the Athenian Agora.

A certain sensation has been, it seems, excited, just a year after the discovery of the Minerva, by the announcement in some journals that one Rokkos has discovered on Mount Athos a papyrus roll, which is declared to contain the *Odyssey*, or, as others say, the *Iliad*. It is reported to have been written in the 117th Olympiad, at Athens, in the archonship of Simonides, by an Athenian named Theophrastus. The MS. is further alleged to have been brought from Constantinople by andronicus Palaologus, a nephew or uncle of the last Byzantine emperor, to Hagion Oros. Preserved in a crypt, this treasure came to light a few days before the New Year, and thus Providence presented mortals, in the year of grace 1881, with a highly interesting codex of the *Odyssey* or *Iliad*, and with a *Vita Homeri*

written quite in defiance of the prescriptions of biographical Lexica, in which everything stands explained which one would like to know about the poet and his descent. Any one acquainted with the libraries at Mount Athos must be surprised that the monks, who take a pride in every fragment of manuscript they possess, should not have known of such a prize. On the other hand, as we already possess—in America—verse of Menander written on wax tablets, and Bankes, it is well known, found half a rhapsody of the Iliad at Elephantine, why, it is said, cannot it be true that an uninjured copy of an Homeric epic written by Theophrastus—either the well-known pupil of Aristotle or a copyist of the same name—should turn up? Naturally it sounds rather curious to hear in ancient Athens of a reckoning by Olympiads besides an archonship; and when one learns that the MS. came from Constantinople in the fifteenth century, one thinks of the much older commentator, the keen-witted Eustathius of Thessalonica, and one wonders that a man of his wide connexions with all his contemporaries knew nothing of the existence of such a precious manuscript, either in Constantinople or in any other part of the Greek world. Finally, we are justified in being sceptical by the fact that, although more than a month has passed since the find was announced, the discoverer has furnished no particulars about the condition of the codex and the writing, or about the circumstance attending its discovery, although some of the correspondents here of German papers, to whom he has repeatedly promised information, have published in one of our journals a demand for details. It is impossible to avoid thinking that, if there is any foundation for the story, the codex was written not under Simonides the Archon, but by Simonides the well-known forger.

SPYR. P. LAMBROS.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold for pounds, on the 16th, 17th, and 18th inst., the following from the collection of the late Mr. J. Henderson. Our readers have cause to be grateful to this collector because, as we have already recorded, he bequeathed to the British Museum his wealthy gatherings of *objets d'art*, glass, metals, pottery, jade, and other minerals, and to the National Gallery so many pictures as the authorities of that institution cared to select. The under-mentioned works were declined by those authorities:—Pictures: W. Müller, A View at Tivoli, with peasants and goats, 262. F. Guardi, The Piazza di San Marco, Venice, 204; The Grand Canal, Venice, with the Dogana and church of S. Maria della Salute, 404; The Entrance to the Grand Canal, with the church of San Giorgio Maggiore, 210. J. Van der Capella, A Frozen River Scene, with boats and figures, 257. F. Snijders, The Larder Invaded, 236.—Drawings: G. Cattermole, The Alarm, 110; The Knotty Point, 120. D. Cox, Tending the Herd, 131. Sir J. Gilbert, The Return of the Victor, 115. W. Hunt, Black Grapes, Pomegranate, and Chestnuts, 210; A Hedgebank, with primroses and violets, 115. S. Prout, Durham, 110. C. Stanfield, The Return, 115.

The same auctioneers sold on the 20th inst. the following: Watteau, A Fête Champêtre, 315.

Fine-Art Gossip.

THE admirers of the Bewicks have fresh grounds for gratitude to the surviving daughter of Thomas Bewick. A few years ago we announced that the Misses Bewick had bequeathed to the British Museum their matchless collection of impressions from the blocks and other works of their father and uncle and brother, as well as some of the admirable drawings of the first named. These examples of the cuts are duly arranged as a standard collection, and sorted so that the productions of each artist are distinct from those of his

companions. Miss Bewick, the surviving sister, has generously anticipated the bequest, and made over to the nation the whole of this invaluable collection. The portfolios of cuts and the drawings are now in the Print Room, where they will constitute the noblest monument of the artists. Mr. Reid is preparing to exhibit this magnificent gift in the King's Library, so that the world may have immediate access to it. Some idea of its value may be formed when we say that it comprises 165 drawings, mounted on forty sheets, the works of Thomas Bewick, being original studies of the most exquisite quality, chiefly in delicate and brilliant water colours, made for the great book on birds. Besides these are two large volumes of proof impressions from woodblocks. In one volume are not fewer than 3,000 impressions by Thomas Bewick. The other volume contains about 1,500 examples by John Bewick and R. E. Bewick, the son of Thomas.

MR. WOOLNER has just completed the modelling of his second portrait of Mr. Gladstone. The first, which was executed eighteen years ago, is well known at Oxford. It is enriched by three nobly designed bas-reliefs of Homeric subjects on its pedestal. The new work, destined for the Guildhall, London, and a public commission, is of full life size. The noble and solid style which marks nearly all Mr. Woolner's productions is displayed at its best in the conception, treatment, and finish of this new statue. The execution of the face is remarkable, especially the rendering of the skin, the contours of which not only express its texture and suggest its elasticity, but indicate with extraordinary delicacy the flesh and bones below. So subtle is the workmanship that we seem to see the pulsation of the veins behind the temples, where the skin is thin and not tense. The flexibility of the lips, finely drawn and firmly set as they are, could not be better rendered. The eyes have intensity of expression and a fixed regard without demonstrativeness. The irides, enclosed by the massive eyelids, take shadows from the upper eyelids, and, as in nature, are slightly indicated by the changed contours of the eyeballs. This is a very fine element in the modelling, and, while it adds to the energy of the expression, belongs to a higher order of art than the ordinary method of suggesting the irides by incised circles. This refinement banishes from the eyes that stony look which deprives most busts of the charm of verisimilitude and animation.

THE block of storehouses on the south side of the White Tower, which has long almost hidden a portion of this edifice, is to be taken down. The works of restoration which for years past have been in progress at the Tower are to be continued till, as much as may be, the fortress recovers its mediæval aspect.

MR. VOKINS has on view till the 1st of April next a large collection of drawings by Mr. B. Foster. These works have been lent for the purpose.

MESSRS. TRÜBNER & Co. are about to publish 'A Portfolio of Autograph Etchings,' with biographical and descriptive letter-press. The plates are by Messrs. Braquemond, Chattock, Courty, Haig, Heywood Hardy, Lalanne, Legros, Martial, Seymour Haden, Tissot, and others.

THE following artists have been elected members of the Institute of Painters in Water Colours: Mr. Keeley Halswelle, Mr. Jos. Knight, Mr. J. MacWhirter, A.R.A., and Mr. R. Caldecott.

A BUST, by Noble, of the late Lord Taunton, who was well known as a lover of the fine arts and a patron of artists, has been placed in the Shire Hall, Taunton.

THE *Builder*, quoting a correspondent of the *Débats*, censures the conduct of certain tourists who infest Egypt. They "increase in numbers every year; reports of revolution, insubordina-

tion in the army, and cholera are powerless to hinder them; and those easy means of communication, the steamers that now run frequently up and down the Nile, bring in larger numbers than ever the strangers to see the ruins. Their presence, however, is, we are sorry to hear, deeply regretted by the genuine archaeologist. In the thirty years that Egypt has been thus visited more harm has been done to its old buildings than in the centuries of so much abused neglect which have passed over the country. The destruction caused by the tourists is really serious; piece by piece the inscriptions and the wall-paintings have been chipped away to supply 'mementoes.' M. Charnes describes how, on visiting a few days previously the Valley of the Kings, he found most barbarously mutilated the famous tomb of Seti I., which was discovered by Belzoni; the alabaster sarcophagus is, it will be remembered, at present in Sir John Soane's Museum. When Belzoni and Champollion entered the tomb it was intact; not a word of the inscribed text was wanting; the wall-paintings were as fresh in colour as if painted the day before: now the tomb is nearly a ruin, and in a few years the destruction will be complete." We may add to the remonstrances of our contemporary the questions—How is it possible to censure this wanton and petty mischief when the removal of noble obelisks to London and New York is thought worthy of public applause and national honours? What is the difference in stupidity between knocking off the nose of a statue, defacing a tomb, or ravaging an inscription, and carrying away one or more of the few obelisks left?

OUR water-colour painters will hear with peculiar pleasure that the attention paid of late by some eminent French artists to what was formerly to them the almost unknown technique of water-colour painting has been rapidly and richly rewarded. The Exposition des Aquellistes, which was recently opened in Paris, made a great impression, and is likely to result in the importation to this country of not a few remarkable examples. Among the painters who have been most successful are MM. Maurice Leloir, Detaille, Vibert, Heilbuth, Isabey, Français, Harpignies, Louis Leloir, and Worms.

AN exhibition of the works of Courbet is soon to be opened in one of the galleries of the Ecole des Beaux-Arts, Paris. Another exhibition, comprising pictures and sculptures by artists born in Paris, is soon to be formed in that capital.

M. JULES BRETON is preparing for the *Salon* a poetical landscape with figures, entitled 'Soir dans les Hameaux du Finistère'; M. B. Constant will send 'Le Christ au Tombeau' and 'Le Lendemain d'une Victoire.'

THE death is announced of M. Omer Charlet, a painter of battles and religious subjects, who was well known under the Empire, but had for several years ceased to contribute to the *Salons*. He received a third-class medal in 1841 and a second-class one in 1843. M. de Biefve, a Belgian artist of repute, is dead. He was born in 1808, and began his career in art as a sculptor under David d'Angers.

THE death is also announced of the oldest of Italian painters, F. Hayez, born in Venice during the reign of the last Doge. He was of French extraction.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—The Bach Choir.
CRYSTAL PALACE.—Saturday Concerts.
HER MAJESTY'S THEATRE.—Carl Rosa Opera Company: 'The Lily of Killarney' and 'Faust.'
GUILDHALL.—Concert by the Guildhall Orchestral Society.

For the first time in its career the Bach Choir dispensed with an orchestra at its

concert on Thursday week, the choral music given being either unaccompanied or accompanied solely by the organ. But the programme contained much that was interesting, and it may safely be asserted that no sense of monotony was experienced by the audience. The performance commenced with a series of three anthems, Byrd's "Sing joyfully," Greene's "I will sing of Thy power," and Ouseley's "Great is the Lord," intended to represent the style of English Church composition in the seventeenth, eighteenth, and nineteenth centuries. This arrangement can scarcely be accepted without demur, as Byrd belongs rather to the sixteenth century, and Prof. Ouseley's music, admirably written as it is, conveys but little idea of the modern spirit as displayed by Wesley, Goss, and Attwood, and such living composers as Stainer, Barnby, Calkin, Garrett, and others. Following these excerpts from the repertory of the cathedral choir came Palestrina's 'Missa Papæ Marcelli,' which was given in its entirety, probably for the first time in an English concert-room. The circumstances which occasioned the composition of this celebrated work are so familiar to musicians that they need not be repeated here; but the debt which posterity owes to Pierluigi da Palestrina for having saved religious musical art from the destruction that threatened it in its then degraded condition should never be forgotten. The effects of the revolution occasioned by his genius can scarcely be over-estimated, being as powerful in their way as those produced by Haydn in instrumental music, or by Wagner, if we may be permitted to glance into futurity, in opera. It is needless to say that Palestrina did not contemplate the performance of his mass without break in the concert-room, and its effect must be immeasurably finer in an Italian cathedral, with the Romish ritual between the several movements. But even in St. James's Hall no one could be insensible to the freedom and grace which distinguish the flow of the six voice parts, notwithstanding the rigid harmonic system of the time, which knew nothing of modulation save to relative keys, and forbade the use of any discord save by suspension. A noteworthy point is Palestrina's use of the plagal cadence with the addition of the "added sixth," a chord frequently supposed to be of much later origin. Modern composers who indulge freely in harsh chromatic progressions in vocal music, and then blame the executants for faulty intonation, might certainly with advantage take a lesson from Palestrina. In no instance did the Bach Choir descend in pitch, and the performance generally was characterized by great refinement. The second part of the concert contained a selection of old madrigals and modern part-songs, including Wilbye's 'Stay, Corydon'; Walmsley's 'Sweet Floweres'; a German Volkslied, harmonized by Brahms, "In stiller Nacht"; and Schumann's eight-part song, "Zuversicht," Op. 141, No. 3; the programme ending with Bach's double chorus, "Nun ist das Heil," the only piece, save one or two numbers of the mass, which had been heard at previous concerts of the Bach Choir. The parts for solo voices in the various works were satisfactorily interpreted by Miss Robertson,

Madame Fassett, and Messrs. Frost, Beckett, Shakespeare, Kempton, and Tremere. The choral music was relieved by Boccherini's Violoncello Sonata in A, played by Signor Piatti, and a Sonata in E flat, for clavichord and flute, by J. S. Bach, from the ninth volume of the German Bach Society's edition. As the concert, however interesting to musicians, was not calculated to attract the general public, it afforded yet another proof of the utility of such associations as the Bach Choir, which labour solely for art and not for profit.

It is a commendable feature in the conduct of the Crystal Palace concerts that English composers are duly represented in the novelties from time to time brought forward. An instance in point occurred last Saturday, when a selection was given from Mr. Villiers Stanford's opera 'The Veiled Prophet.' Our readers may be reminded that the work was produced at Hanover a twelvemonth ago, and that it gained the approbation of the German critics. Its production in London under Mr. Carl Rosa was hoped for, but circumstances have prevented this, and we must postpone to another occasion, which we trust is not far distant, the consideration of the opera as a whole. The selection last Saturday commenced with the overture, a piece in regular form, and founded on themes taken from the body of the work. It is a well-constructed, musically prelude, if not remarkable for originality of idea. There is more invention in the ballet airs, two in number, separated by a soprano air, "There's a bower of roses." In these Mr. Stanford contrives, by his rhythm, harmonic progressions, and delicate orchestration, to impart a distinctly Oriental character to the music. The solo and the second ballet air are especially felicitous in effect. They were loudly applauded, and the composer bowed his acknowledgments from the gallery. The rest of the programme may be briefly dismissed. Sterndale Bennett's Pianoforte Concerto in C minor, in some respects his best, was charmingly played by Miss Agnes Zimmermann, and the concert ended with Beethoven's Symphony in A. The vocalists were Miss Mary Davies and Mr. W. H. Brereton, the latter a *débutant* with a baritone voice of tolerably good quality.

Since our last notice two operas have been added to Mr. Carl Rosa's list this season at Her Majesty's Theatre. 'The Lily of Killarney' was performed on Thursday week with a familiar cast, and last Saturday 'Faust' was given, with Mr. Barton McGuckin in the title rôle, and Madame Fernandez Bentham as Marguerite. The lady may be recollected as a member of Mr. Mapleson's company nine years ago. Although her singing and acting on Saturday were free from any positive defect, her manner seemed repressed, perhaps in consequence of nervousness, and she did not succeed in winning the sympathies of the audience. Mr. McGuckin is entitled to warm commendation for the vocal excellence he displayed. The music of the part is not often better sung, even on the Italian stage. Mr. Snazelle was tolerable as Mephistopheles, and Miss Yorke and Mr. Ludwig were admirable respectively as Siebel and Valentine. Unfortunately the general performance was marred by a series of

painful and inexplicable accidents, chiefly in the last two acts. The organ part was thoroughly mangled, the chorus and orchestra were not *en rapport*, and more than once a catastrophe was but narrowly averted. These imperfections were the more noticeable from the familiarity of the opera, and the rare occurrence of anything of the kind under Mr. Carl Rosa's management.

The concert given at the Guildhall last Saturday afternoon by the students of the school and the members of the band and choir of the Guildhall Orchestral Society should, as a matter of justice, be considered rather from the point of view of what it promises than of actual achievement. It must be remembered that the school is not yet two years old, and nothing short of miraculous intervention could turn out finished artists within that space of time. Yet the amount of work which has been already accomplished deserves cordial recognition. The unprecedentedly rapid growth of the school has been recently noted in our columns; and though neither the orchestra nor the choir is composed exclusively of the students, it may be fairly assumed that both contain a large contingent of pupils. The programme which Mr. Weist Hill presented to the public on Saturday was excellent, and, though ambitious, rarely overtaxed the forces under his control. The most important item was Mendelssohn's 'Christus,' or, to speak more accurately, the fragments of that oratorio which were completed at the time of the composer's death, and published shortly afterwards. Both orchestra and choir were severely tested in this music, and both came out of the ordeal with credit, while the comparatively unimportant solo music was well given by three students of the school, Messrs. Boulcott Newth, Hugo Gluennstein, and Sackville Evans. But we must ask who is responsible for the addition of brass instruments to the final choral. Such tampering with Mendelssohn's music is altogether indefensible, and cannot be passed over without a protest. The 'Ode to Music,' by Julius O. Grimm, for chorus, soli, and orchestra, is a very dull piece, correctly written, but without a particle of inspiration. An anthem, "Ponder my words," for tenor solo, chorus, and orchestra, by Mr. Arthur C. Tattersall, a student in the school, is pleasing and unaffected music, while its construction shows evidence of sound training. The choir was heard alone in Smart's part-song, "Good-night, thou glorious sun," which was effectively rendered. It is not surprising that the performances for orchestra alone were not on the same level of excellence as the vocal numbers, because it requires far longer time to train good instrumentalists than good chorus singers. Both the Overture to 'Ruy Blas' and the first movement of Schubert's Symphony in C, especially the latter, showed want of finish. It must, however, be added that the Guildhall is not a good place for sound; and it is difficult to say how far the defects noticeable in the playing may have been due to the acoustic faults of the building. Of the soloists, all of whom were students, in addition to those already mentioned, a word of praise is due to Miss Julie Albu, Miss Edith Umpleby, and Mr. Charles Chillyer. The first-named young lady was especially successful in "Let the bright seraphim," the

trumpet *obbligato* being admirably played by Mr. Walter Morrow, one of our best performers. A capital rendering of the March and Chorus from 'Tannhäuser' brought to a close a concert of which Mr. Weist Hill and all connected with the school may reasonably feel proud.

Musical Gossip.

MR. GANZ has issued a prospectus of his coming series of afternoon concerts, to be given at St. James's Hall on alternate Saturdays during the months of April, May, and June. The most important novelties announced are Liszt's 'Dante' Symphony and Sgambati's new Symphony in D major, both for the first time in this country. Liszt's 'Dante' Symphony will severely tax the powers both of conductor and orchestra; but Mr. Ganz has so successfully grappled in past seasons with the elaborate works of Berlioz that there is no reason to anticipate failure in the present case. He further promises a repetition of Berlioz's 'Symphonie Fantastique,' and, "should circumstances permit," a performance will be given of Gluck's 'Iphigénie en Tauride.' It is much to be hoped that circumstances will permit. In addition to these works a selection will be given from a list of more or less familiar compositions by Beethoven, Berlioz, Grimm, Mendelssohn, Mozart, Raff, Rubinstein, Saint-Saëns, Schubert, Schumann, and Spohr. It may fairly be anticipated that the series of concerts will fully equal in interest those of previous years.

The detailed programmes of the six Symphony Concerts to be given under the conductorship of Mr. Charles Halle in St. James's Hall have just been issued. At the first, Beethoven's 'Choral' Symphony will be the most important work; at the second, Schubert's Symphony in C and the 'Egmont' music will be the chief features; the third concert will be miscellaneous; at the fourth Mozart's 'Haffner' Serenade and the whole of Schumann's 'Faust' music will be brought forward; the speciality of the fifth concert will be Berlioz's 'Harold' Symphony; while the sixth will be devoted to a performance of Beethoven's Mass in D.

THE annual *rentrée* of Herr Joachim at the Popular Concerts took place on Monday evening, when the great violinist received his customary welcome from a full audience. He played as solos his own Romance in B flat, Op. 2, and Paganini's well-known Caprice in E; and led Beethoven's Quartet in F, Op. 59, No. 1, and the same composer's String Trio in G, Op. 9, No. 1. Miss Marie Krebs played a Nocturne and an Impromptu of Chopin, and Miss Annie Marriott and Miss Edith Millar were the vocalists.

A LINK between the music of the past and the present in this country has been sundered by the death of the Dowager Countess of Essex, which took place on Wednesday last. As Miss Stephens the deceased lady occupied the highest position in the profession, her vocal capacity being considered phenomenal during the period she was before the public, a period which terminated with her marriage in 1838.

LAST Wednesday being Ash Wednesday, Mr. John Boosey gave, in place of the customary ballad concert, a concert of sacred music at St. James's Hall.

H.R.H. THE PRINCE OF WALES has called a meeting, to be held at St. James's Palace next Tuesday morning, in support of the proposed scheme for the establishment of a Royal College of Music.

WE have received the Second Annual Report of the Birmingham Musical Association. The object of this society is to provide good music for the working classes at prices within their reach. With this view twenty-seven Saturday evening concerts have been given in the Town Hall. At these many important works by

Handel, Haydn, Rombert, Barnett, Gounod, Bennett, Benedict, and other well-known composers have been given in their entirety, in some cases with full orchestra. The concerts have been attended by more than 60,000 people, the total receipts averaging about 4½d. per head. It is evident that the Association is doing an excellent work for the promotion of a taste for good music, and we hope that similar movements may be originated in other large cities.

THE second and last concert this season of Mr. Geaussen's choir took place on Tuesday at St. James's Hall. The performance generally showed a marked improvement on the previous concert, and the conductor may be congratulated on the nett result of his first season. He has a very bright and fresh body of voices under his control, and their training has now advanced considerably on the road to perfection. Mendelssohn's "Judge me, O God," Faning's 'Song of the Vikings,' and Hecht's cleverly written and effective setting of the 'Charge of the Light Brigade' were sung not only with spirit and precision, but with sufficient delicacy and artistic feeling. Spohr's cantata, "God, Thou art great," was not a felicitous selection, and might well have given place to a few choice madrigals, of which the programme did not contain a single example. On the other hand, the engagement of such artists as Mr. Charles Halle, Miss Mary Davies, and Mr. Edward Lloyd as soloists was a wise step. Mr. Geaussen's enterprise has been so far successful that he will give three concerts next season, and the choir is to be increased to 400 voices.

MESSRS. FERDINAND AND HERMANN CARRI gave a *Matinée* at the Steinway Hall on Thursday, the programme consisting entirely of piano and violin music, and including selections from the works of Gade, Paganini, Liszt, Wagner, Henselt, Bach, Ernst, Chopin, and Rubinstein.

A GRAND evening concert is announced to take place on Tuesday, March 7th, at St. James's Hall, in aid of the funds of Princess Frederica's Convalescent Home. The musical arrangements will be under the direction of Mr. J. H. Bonawitz; there will be a full chorus and orchestra of 300 performers, and Miss Annie Marriott, Miss Helen D'Alton, Mr. W. Shakespeare, and Signor Foli are announced as principal vocalists.

A CHAMBER concert was given by the students of the Royal Academy last Saturday evening, which was honoured by the presence of H.R.H. the Princess Louise. The compositions introduced comprised an Introduction and Allegro in D for organ by Mr. W. G. Wood; two movements of a Pianoforte Sonata in E minor, by Mr. C. S. Macpherson; and two songs, 'The Ivy,' by Mr. F. T. Hattersley, and 'The Reaper and the Flowers,' by Miss Anne Cantelo. An agreeable feature of the concert was the admirable singing of the choir, under Mr. W. Shakespeare's direction, in motets by Palestrina and Vittoria, and Pauer's 23rd Psalm.

A PERFORMANCE of the 'Messiah' was given by the Albert Hall Choral Society on Ash Wednesday evening. Mr. Barnby conducted, and the soloists were Madame Sherrington, Miss Orridge, Mr. Lloyd, and Signor Foli.

THE Walworth Choral Society, now numbering upwards of one hundred carefully selected voices, intend giving a series of concerts during the season, at one of which Dr. Sloman's sacred cantata 'Supplication and Praise' will be performed.

THE fifth series of Denmark Hill Concerts commenced at the Surrey Masonic Hall on Friday the 17th inst. The programme comprised Mozart's Quartet in F major, No. 8 (Madame Norman-Néruda, MM. Ries, Zerbin, and Piatti); Beethoven's Sonata in C sharp minor (Mr. Chas. Halle); Handel's Sonata in D major, and Schubert's Fantasia in C major for piano and violin. The concerts are, as usual, under the management of Mr. Arthur Chappell.

DRAMA

THE WEEK.

COURT.—'The Manager,' a Farical Play in Three Acts. Founded on 'Le Mari de la Débutante' by F. C. Burnand. —'My Little Girl.' Adapted from Besant and Hie's Novel of that name by Dion G. Boucicault. TOOLE'S THEATRE.—Opening. GLOBE.—Revival of 'Mankind,' a Drama in Seven Acts. By Paul Meritt and George Conquest.

THE first attempt to domicile in England 'Le Mari de la Débutante' of MM. Meilhac and Halévy ended, as was to be expected, in failure. That unusual difficulties attended the task must have been obvious to the adapter. A public which accepted versions of 'Les Dominos Roses' and 'Le Roi Candaulé' might possibly welcome a rendering of a third work not much more extravagant or indecorous. So, it may be supposed, argued Mr. Burnand; but experiment has falsified the expectation, and the first representation of 'The Manager' ended in something not unlike collapse. To investigate the manner in which an audience hardens itself against a piece is a task for sociology rather than criticism. Nothing is, however, more obvious to those who attend first-night performances than that when once hostility is aroused against a play, everything contributes to augment it—the least significant phrase is charged with a derisive meaning, the most commonplace occurrence becomes a source of danger. So in the present instance it proved, and a portion of the audience at the close of the performance seemed to have worked itself up to a state almost akin to ferocity.

Not easy is it to see the lesson of this occurrence. Very far from a good play is, let it be granted, 'The Manager.' Inferior works have, however, obtained a favourable reception, and the performance of the principal characters was good enough to have won forgiveness for some shortcomings of plot. In wit 'The Manager' is up to Mr. Burnand's level, and the incidents are no more preposterous than those of 'The Wedding March.' What seems wanting in the English version is salt. In 'Le Mari de la Débutante' there is salt enough of innuendo and even of positive obscenity. Mr. Burnand has, of course, omitted this, and has supplied in its place no such satire of current folly as animates 'The Colonel.' Good jokes are placed in the mouths of the characters, but the bandying of pun and quibble, though it may be amusing in burlesque, is not dramatic. Had Mr. Burnand contrived to ridicule something in which the public had an interest the fortunes of his piece might have been different. As it was, the audience persisted in seeing the preposterous rather than the comic side of the incidents, and resented almost everything that was outside its experience.

That 'The Manager' deserved a favourable reception may not, perhaps, be said. It is, at least, true that the hostility of the audience was such as in modern days may be regarded as extreme. Early in the evening a successful mimicry of the style of a popular actor, such as ordinarily amuses the public, provoked, to the complete discomfiture of the mimic, an outburst of hissing. Nothing more remains to be said concerning a play that is ill-starred rather than bad, but that will have great difficulty

in overcoming the circumstances attendant upon its birth. As the Manager Mr. John Clayton displayed a gift more distinctly comic than he had previously shown. His performance rose to absolute excellence. Mr. Dion G. Boucicault, Mr. Anson, Mr. Kemble, Miss Linda Dietz, Mrs. Leigh, and Miss Venne acted more or less competently under discouraging conditions.

'My Little Girl,' the opening piece, is announced as adapted from a novel of Messrs. Besant and Rice. It is a dramatic sketch, pleasantly conceived and treated, and leads to a situation which offers some opportunity to an actor. As the hero, a guardian in love with his ward, but compelled to resign her to a lover whose years correspond more nearly with her own, Mr. Clayton played with much pathos. An instance of the change that has come over modern thought is afforded in this piece. In our older comedy, especially in the portion of it derived from Molière, a middle-aged man seeking the love of a girl is placed in the same contemptible category with a husband jealous of his wife. The lesson that the world is on the side of youth is nowadays more mercifully taught, and it is seen that January in seeking the love of May may be influenced by feelings which if foolish are at least natural. To the exhaustion of the simpler aspects of love-making and the necessity of introducing more complex psychology rather than to any other cause the change is probably due. It forms, however, a noteworthy feature in dramatic history. Mr. Boucicault showed intention and facility as the juvenile lover, but was a little hard. Miss Carlotta Addison and Miss Meador were satisfactory in the female characters.

Toole's Theatre, as the edifice erected on the site formerly occupied by the Folly is named, is a comfortable and convenient building, more conventional in appearance than some of the houses recently restored, but answering in every way the purposes for which it is intended. No novelty was produced on the occasion of its reopening, nor did the company differ in any important respect from that formerly seen at the Folly. Mr. Toole played in his best style Paul Pry, a character which now belongs to him of right, and John Grumley in Mark Lemon's farce of 'Domestic Economy.' New works by Mr. Byron, Mr. Burnand, and Mr. Reece were announced as in preparation. Meantime the revived programme proved sufficiently appetizing to the frequenters of the house.

An accident to scenery, which at one time seemed likely to be serious, and might easily have been fatal, deprived the first performance at the Globe of the Surrey drama of 'Mankind' of the services of Mr. Kyrle Bellew, and compelled Miss Marie Litton to go through her part with her arm in a sling and under highly depressing circumstances. Miss Litton acquitted herself well, and the performance was a success. Up to to-day neither Miss Litton nor Mr. Bellew has been able to reappear. The best members of the first cast were retained, and Mr. Conquest gave in unsurpassable style his representation of Daniel Groodge.

THE 'ALCESTIS' AT BRADFELD COLLEGE.

The performance of the 'Alcestis' given at Bradfield College on Saturday last naturally

suggests comparison with the previous performances of the 'Agamemnon.' When, last summer, I had the opportunity of commenting in the *Athenæum* on the London representation of the masterpiece of Æschylus, I ventured to express the hope that the example might be followed, and that other Greek plays, such as the 'Antigone' or the 'Alcestis,' might be given in the same efficient manner. It is pleasant to be able so soon to record the partial fulfilment of this hope.

Perhaps in the whole range of extant Attic tragedy no two plays are so much in contrast as the two that have now been revived for an English audience. In the first place the 'Agamemnon' is a tragedy in the strictest sense, the 'Alcestis' properly belongs to the class of drama known as satyric. Then there is a natural contrast between the sublime horror of the deed of Clytemnestra and the tender pathos of the sacrifice of Alcestis. But the difference in treatment is not less striking than the difference in subject. In the twenty years (458-438 B.C.) which elapsed between the production of the 'Agamemnon' and of the 'Alcestis' the drama had taken a great stride. If less sublime it had become far more human, and represented more vividly the varying moods and feelings of common life. In the 'Agamemnon' the only attempt at character drawing is shown in Clytemnestra and Cassandra; and even so Cassandra is a somewhat shadowy personage. Agamemnon and Ægisthus are mere lay figures. In the 'Alcestis,' on the other hand, apart from the heroine, whose character is sufficiently indicated by her action and the exquisite pathos of her farewell speeches, we have in Admetus, in Heracles, in Phères, and in the old family servant, very distinct and firmly drawn personalities, whom we can at once understand and sympathize with. The whole play, though essentially Greek in its *entourage*, has much in common with modern ideas. This cannot be said of the 'Agamemnon'; and from this point of view it might have been better if such a play as the 'Antigone' or the 'Edipus Rex' had been given, as representing the intermediate stage of idealism, before coming down to Euripides 'the human, with his droppings of warm tears.' But it is ungracious to dwell on such points, and the gentlemen to whose devotion these performances have been due doubtless had other objects in view than merely to illustrate the development of Greek dramatic art.

It is time to turn to the performance now in question. Let it be said at once that its success was in due proportion to the pains that had evidently been bestowed upon it. The scenery was simple but effective, differing, indeed, little from that used in the production of the 'Agamemnon.' The side doors by which the Chorus entered and departed may be noted as an advantageous addition.

The opening dialogue between Apollo and Death was well given, though the part of Apollo naturally did not call much into play the powers shown by Mr. Benson in his admirable impersonation of Clytemnestra. Mr. Lawrence played the part of Death with striking effect, shrouded in weird grey robes and brandishing a sharp sword. Special praise is due to Mr. Hall, who took the part of Alcestis's maid, and gave the Chorus the well-known and beautiful account of what had been taking place in the house in a charmingly simple and natural way.

Mr. Marriott as Alcestis did all that man could do to express the pathos of the dying scene, but one felt that only a woman could really enter into its spirit. Mr. Gray as Admetus was hardly so good here as in the later scenes, though allowance must be made for the fact that his selfishness, unredeemed by the sorrow which he can claim no credit for showing, is at this point specially brought into contrast with the self-sacrifice of his wife. In the subsequent altercation with his father Phères

there is no such contrast, for Phères, though his son's demand had been perfectly unreasonable, still loses somewhat from his refusal, which is inevitably contrasted with Alcestis's readiness to take upon her her husband's doom. It must be admitted, however, that this undignified scene verges on the ludicrous. Every reader must feel this, so that Messrs. Gray and Binckes only followed the text in producing this impression on the audience.

Mr. Courtney as Heracles was admirable throughout, adding to his physical advantages a thorough appreciation of the character, with its strange mixture of good feeling and recklessness. His reluctance to accept Admetus's hospitality when he hears of trouble in the house; his rude enjoyment of his host's bounty when, by a rather transparent but well-meant subterfuge, he is persuaded to partake of it; his banter with the servant who has been charged to wait on him; his real remorse on learning the truth, and determination to make Admetus amend and return for his faithful observance of the laws of hospitality,—these, and the manly gracefulness of his restitution of Alcestis, were all excellently conveyed. As a piece of acting, however, Mr. Armstrong's Servant was, on the whole, the most finished. Nothing could have been better than the mingled humour and pathos of his complaint to the Chorus of the stranger's enormous appetite, and of his own enforced absence from the funeral of his beloved mistress. It may be added here that the funeral procession, ushered in by Death triumphantly waving his knife and pointing the way to the grave, was effectively managed.

A few words remain to be said of the Chorus. It must be confessed that the beautiful words which we have read and re-read with such delight do not sound to the best advantage when chanted in a monotonous and irregular strain by a crowd of aged men—indeed, it is practically impossible to follow them. The music at Bradfield was even more formless and unmeaning than in the 'Agamemnon' performance. It is hopeless, no doubt, to attempt to reproduce the original effect of these choruses in our ignorance of the character of Greek music, but one cannot help thinking that some better method might be found than has hitherto been adopted. With this reservation, however, it must be said that the Bradfield Chorus were admirably drilled, and delivered their parts with a precision and accuracy which, considering the character of the music, was well-nigh miraculous. In short, the whole performance was most interesting, and in the highest degree creditable to Mr. Gray, the warden of the college; Mr. Benson, the stage manager; and the whole body of their supporters. Whether the amount of time which the preparation for such a representation demands can fitly be spared from the ordinary routine of school work is a question on which, happily, we need not enter. That the result is not only interesting, but really instructive to the student of Greek literature; and that a boy who has once taken part in a performance of this kind must have acquired an acquaintance with the characteristics of Greek drama far more intimate than any amount of class-room reading could give him, no reasonable person will deny. I.

Dramatic Gossip.

MESSRS. W. H. ALLEN & Co. have in the press a volume of plays and dramatic scenes suitable for private theatricals by Mr. Martin F. Tupper, the well-known author of 'Proverbial Philosophy.'

AFTER the answers given by the Chairman of the Board of Works and by the Home Secretary to questions concerning the security of our theatres, there is nothing left the playgoer except to congratulate himself on living in "the best of possible worlds." It is to be hoped that no such untoward accidents as befell the first

propounder of this sanguine view of existence will disturb the faith of those who now accept it.

In consequence of the accident to Mr. Kyrle Bellew, the part of Florian, for which he had been cast in the revival at the Savoy for a morning entertainment of 'Broken Hearts,' was taken at shortest notice by Mr. Gilbert, the author of the piece. Mr. Gilbert delivered the words with no aid from the book and with much doggedness of manner and some energy. Mr. Hermann Vezin was an excellent Moustu, Miss Marion Terry assigned to the part of Lady Vavir much tenderness, and Mrs. Bernard Beere as Lady Hilda showed once more her power to present a character belonging to the poetical drama.

A COMPANY including the leading members of what was known as the 'Caste' company has been formed for the purpose of playing in country theatres Mr. Richard Lee's successful drama 'Ordeal by Touch.' The tour will commence next week at Greenock.

TO CORRESPONDENTS.—T. W.—G. S. P.—G. A. S.—C. T.—B. H.—W. H. B.—A. M.—H. V. S.—W. D.—R. S. H.—received.

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